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Outlines from the antients

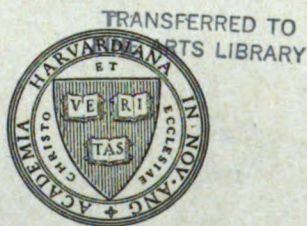
George Cumberland, William Blake

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Blake

numerous plates, some
engraved by Blake



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Frederick Meeson.

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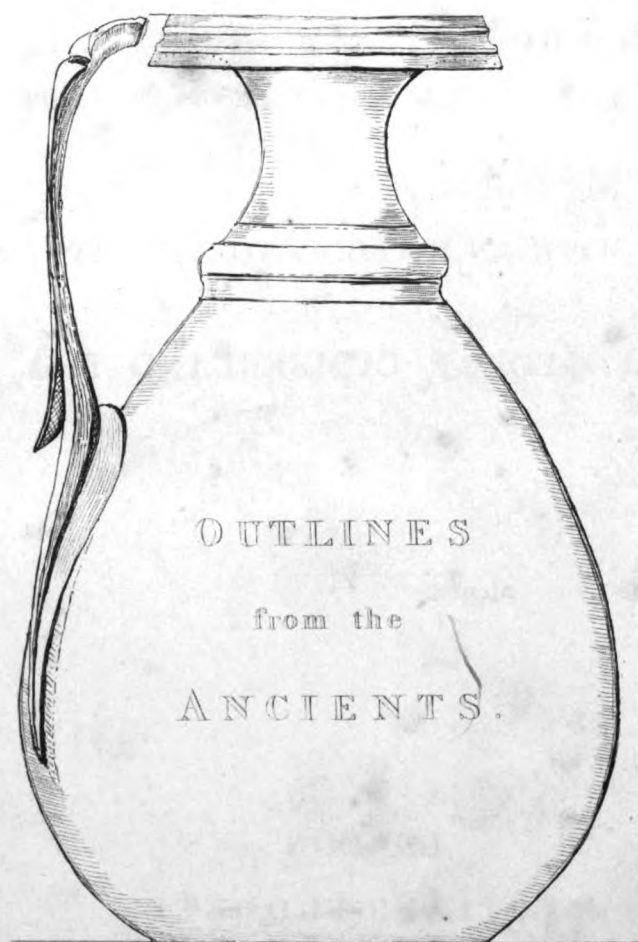
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W. T. Blake

Appendix
W. T. Blake
plates



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OUTLINES FROM THE ANTIENTS

EXHIBITING THEIR PRINCIPLES OF COM-
POSITION IN FIGURES AND BASSO-RELIEVOS
TAKEN CHIEFLY FROM INEDITED MONU-
MENTS OF GREEK AND ROMAN SCULPTURE

WITH AN INTRODUCTORY ESSAY

BY GEORGE CUMBERLAND ESQ

LONDON

SEPTIMUS PROWETT

MDCCLXXIX

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*Ex. 2 substituted for a copy lost
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TO
SIR THOMAS LAWRENCE,

PRESIDENT OF THE ROYAL ACADEMY OF LONDON, &c. &c.

**THIS WORK IS WITH PLEASURE INSCRIBED AS
HAVING BEEN HONOURED BY HIS APPROBATION OF THE
PRINCIPLES ATTEMPTED TO
BE ILLUSTRATED,
BY HIS ADMIRER AND HUMBLE SERVANT,
GEORGE CUMBERLAND.**

INTRODUCTION.

THE former efforts of the author to awaken a better sense of the importance of the works still remaining of the Roman and Greek artists, have not been wanting, and he even flatters himself may have had some influence on those on whom his chief hopes reposed; namely, with all such as sought to further the advancement of the arts, by giving them (by means of correct drawing) a true and solid foundation. Neither has this doctrine wanted the support of much able and more influential pens; witness Mr. James Barry, and Sir Joshua Reynolds, at the same period; the latter of whom, with a refinement and intelligence as well as candour, the very essence of high qualifications, has upheld, by means of his well deserved reputation, the invigorating doctrine that Raffael and Michael Angelo are the next great objects to be looked up to after the ancients.

His words are so impressive that I trust I shall be pardoned for making the quotation, they were almost his last, and, if I am not mistaken, will go

further towards eradicating the remains of our British prejudices than any that have, for a great while, been spoken.

“ Were I now (said he) to begin the world again, I would tread in the steps of this great master: to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.”—Again, he says—“ I feel a self gratification in knowing myself capable of such sensations as he intended to excite; I reflect not without vanity, that these discourses bear testimony to my admiration of that truly divine man; and I should desire, that the last words which I should pronounce to this Academy, and from this place, might be the name of Michael Angelo!”

See the end of his last discourse.

Now whence came the wonderful system of that great and severe master, but from his early and incessant intimacy with the Antique Marbles—the constant source of his reflections, plans, and labours; united with the study of nature and of the human anatomy?

Contemplate again the life of *Barry*; a man who, with all his eccentricities, in sacrificing himself to the art, did much good: and from whose ashes will spring a never-dying reputation, as one devoted to

the higher branches of painting, and who aimed to be an historical painter on the principles of the old schools ; he too was a reflecting writer, and an honest, independent man.

Many others might undoubtedly be named, as inflexible promoters of right studies, and alike sufferers, in a worldly sense, in the cause of truth ; while happily for the interests of the arts, and even manufactures of this country, the numbers of those who held opposite sentiments are greatly diminished, and the public mind becomes daily more enlightened by the natural course of practice and observation ; and should Providence ever bless this island with a prolonged peace, its vicinity to the greater efforts of art, added to our accumulating acquisitions, will enable us, with respect to our neighbours, to realize the fable of the tortoise and hare, and in spite of the overstrained exertions of vivacious France, I flatter myself we may yet be the earliest in reaching genuine perfection—the honourable goal.

It will be expected, perhaps, not only that some account should be given of the motives for the arrangement of the following outlines, but also of the manner in which they were produced.—The motive for publishing them is a mixed one—a sincere desire to add to the stock of grand ideas both of artists, and that public for whom they become such ;

—accompanied by a collateral gratification which arises from a happy opportunity to do justice to the departed genius of his former associates, for the original authors of most of these studies from the marble are now no more!

It was the peculiar happiness of the writer on his first visit to Rome, about the year 1784, to find there what he ardently sought, in a diligent school of real students both in sculpture and painting. Thus situated, and earnestly devoted to the examination of every excellent work of antiquity, particularly those of sculpture and the higher branches of painting and design, without the slightest intention of ever following it as a profession, he made it a point at his arrival, to mix with the society of the most intelligent and industrious artists of that city ; and, when disengaged from viewing the ancient monuments and marbles, such were his selected associates.

Among the parties then existing (of which there were never less than two among the English artists) *Mr. Deare*, a student from the Royal Academy, influenced one, and *Mr. Durno*, an excellent designer, another : but as *Deare*, a younger artist, possessed the greatest ardour, and made drawing from the antique his particular study, (by that means attracting to his rooms students of all countries, amongst whom was *Canova* ;) the author preferred those

academies of exercise over the lamp, to any other evening amusements that the city could offer.

Here it was they brought their morning studies, and, by mutual agreement, tracings were then made from each others' acquisitions, and appointments planned to go to the Villas or Museums for the exercise of the next day's industry. And although the author could bring little of value of his own into the general stock beyond his information or encouragement, yet, as his inquiries after new discoveries were incessant, and his admiration of the higher excellencies pretty warm, they did not disdain his intimacy, but on the contrary, kindly promoted his efforts in the same routine of employment,—and thus these outlines came to be completed.

Of this society four were eminently skilled in drawing, *Deare, Robinson, Woodford, and Grignon*; the others were in general more attached to the easel. As to Deare, who soared above them all in execution, he might, considering how rarely sculptors at that time attended to drawing, be justly regarded as a phenomenon; and since his fortune and talents have something singular about them, we will, as a slight tribute of esteem to his memory, briefly introduce a few particulars.

He was a native of Yorkshire, one of several children, and his first introduction to art, as he

jocosely related, was as assistant at the manufactory of leaden figures in Piccadilly. The Royal Academy, however, found him so able a modeler, that he was early sent to Rome with a gold medal, and a pension, I think, of fifty pounds a year; where his progress was so rapid, that in the first year, he was enabled to return them a fine cast from an historical model in clay, of twelve feet long, in basso-rilievo, containing a multitude of well composed figures, that excited the surprise and approbation of the highest in his own profession, among whom was *Canova*, who even then carried away the palm. What then may be conceived must have been his disappointment and indignation when, after labouring at this composition almost day and night with incessant and health-destroying application, he found that he was debarred the honours of placing it in the exhibition in London, merely from its being considered as a work of *too great magnitude* ! And after the most earnest solicitations to procure a more favourable decree, his patrons tardily consented to receive and pay the expences of a cast of *half the performance* ! What cruel feelings this ridiculous proposal excited, may easily be conceived ; and it is well remembered, that on the receipt of the letter, his first resolution was to destroy his work, and that, in his agony of mind, he publicly declared that he would never return to

his native country. He kept indeed too faithfully to his word; and feeling ever afterwards as forsaken by his friends, was chiefly engaged for foreigners, pursuing, for mere bread, his studies, with an earnestness scarcely compatible with health; he soon however found his level, and procured, for a short time, the patronage of Sir Richard Worsley, for whom he executed, in a style that almost rivalled the antique, an exquisite small bass-relief in which was introduced a Marine Nymph, and which I believe is still to be found in the Isle of Wight. He also furnished many fine busts, and some statues, but with a singular modesty declined a commission from the bishop of Derry, (Lord Bristol) to execute a group as large as life of *Hercules Deranged*, at any price; alleging that such works as groups demanded the knowledge acquired in the prime of life, after years of hard study, and that it would ill become one so young as he was to undertake so severe a labour, in which he might deceive his employer, and ruin himself. But the following anecdote will best display the energy of his character.

The writer, who passed his summer at Grotto Ferrata, about 18 miles from Rome, and had permission at all times to let himself into the Villa of Monte Dragone, beyond Frescate, was greatly surprised, one of the hottest days in July, just as he was sitting down to dinner, to hear his servant announce

Mr. Deare. He had walked all the way in a broiling sun, accompanied by his *Formatoré*, carrying the Plaster of Paris and clay necessary to get a cast made of one of the side curls from the temples of the colossal Antinous of that villa. Neither would he be seated to take any refreshment until he had extorted a promise, to have his wish indulged, in being taken to the villa the instant the cloth was removed. On being driven there, in less than an hour he completed his purpose, and that very afternoon returned *on foot* from Frescate, possessed of a good impression of the envied lock, that, it appeared, he wanted to enable him to complete a similar one, which he had thrown over the cheek of the bust of a very pretty French lady, for whom, not satisfied with his first model, he had made a second. Such was the artist we lost by neglect, after having first cherished him by our bounty.

He possessed great good nature, a liberal mind, enthusiasm for his art, and a constant flow of spirits when successful in his performances, even under the most adverse fortune. He married and died at Rome, but of his latter acquirements or success, the writer is entirely ignorant since 1792, as the French revolution cut off all communication for many years with that city. Perhaps the day will come when some of those artists who remained, and survived it, among

whom I believe we can only reckon *Mr. Day* and *Mr. Irvine*, (a man whose fine taste, candour and great abilities perfectly fit him for the office,) will favour the world with an account of his progress, and that of several other able artists that have perished under Italian skies, martyrs to the effects of the French Revolution.

But to return to our subject from this long digression ; a better argument cannot be advanced in favour of this method of making studies by outlines than that they convey to the mind all that ever an artist finds useful, where ideas alone are sought to be laid up as stores for future combinations ; for they contain all that was in the mind of the composer as far as invention and composition extend, and this is continually experienced when having made out the correct outlines of any historical subject, we feel the finishing to be a far less gratifying labour.—“ Parts (once said the reflecting writer we have before quoted) may be finished while a novel or poem is read to us, without interesting our attention ; but a new conception demands all our deepest reflection, and that without distraction.” Yet far be it from the writer of the present remarks to advise any one to stop here ; all he recommends is to go thus far with *extreme correctness* before anything is attempted to be finished, and should we never attain

to a higher step, this is no mean eminence; for from it we shall be able to convey to the mind of others an idea of proportion, action, grace, expression of the passions, and the whole detail of any event or thing that does not depend on colour; nay by the aid of this power alone, with but little comparative labour, much may be communicated, not only relative to the bearings of distant lands and elevated mountains, as well as plans of foreign buildings and arts, dresses and customs; but, which is still more gratifying to exalted minds, the sublime effects of great works of art, may thus be conveyed in a portfolio, and the thoughts of eminent Poets cheaply embellished from the resources of a head thus furnished with noble examples.

He who can barely delineate a *correct outline* of any object that is placed before him is far advanced in the arts, whilst he that is incapable of it, may be, it is true, in some countries, called a painter, but can never deserve to rank as an artist.

That great one Leonardo Da Vinci knew this well, and his drawings are consequently more valuable than some other men's pictures; and with respect to historical compositions, he that has not a well-finished model in his mind had better never attempt them. To be convinced of this only reduce some celebrated performances to their bare outlines, and

there will remain a thing that the author would gladly conceal from all eyes but his own, if he has any regard to reputation. An ill-made female may, by the aid of dress, be much admired in a ball-room, who would make a very sorry figure in a bath, and a sad model for a painter. Colouring and effect go a great way in concealing bad drawing, and the fashionable opinions of the day complete the deception.

Sir Joshua Reynolds, who cared not to condemn the faults of Rubens *beyond a certain point*, and who, like others, was fascinated by the glory of his powerful colouring; talks of his flowing outline as commendable, because *free, although badly defined*; but this in fact was a sad defect in Rubens, inasmuch as it led him into carelessness, and was like some fine flourishes in a concert, helping to eke out admiration with nothing very admirable, yet well calculated, by its rapid motion, to entrance and carry away inflated and vulgar unreflecting minds. Reynolds well knew that the straight nose only pleased from its being the medium of all its varieties, as we prefer the centre of the rainbow to its margin; but he did not see, much as he was given to generalize, that *that* flowing outline is alone to be admired, which flows within the boundary of each extreme, or he would never have praised that of Rubens. Long

lines in buildings to a certain extent are agreeable because they convey an idea of repose—but very long walls, or very long aqueducts are sometimes disagreeable, as they associate with the ideas of preclusion. Tall spires have an elegant appearance within certain bounds, but carried too high they become meagre and mean—and a flowing outline that does not flow within the bounds of probable truth is allied to caricature; and although Rubens might be allowed to give his sturdy Flemings a little more charged contour than would satisfy an Italian eye, yet he was unpardonably absurd in his three pictures of the last Judgment, at Dusseldorff, where he depicts monsters, not men; and still more so in his colouring of that subject, where abandoning his fine ideas of a garland exposed to the sun, he imitates rather the bowels of a porker fresh washed by the slaughterman, and converts the regions of the air into the resemblance of a butcher's shambles. No, the truly valuable flowing outline, is that of the best Grecian sculpture—and when even *Parmegiano*, went past it, “to snatch a grace beyond the reach of art,” he tottered under the attempt, and failed. We may bend the rose-bud a little on the stalk, but if it is bowed too much all its elegance vanishes.

In what has been here said of this man of genius and fine taste, who carried mind into everything he

executed, and, by his writings as well as his pencil, advanced the study of the fine arts in this country, no blame is implied, neither is it meant in the least to disparage his great merits, when that truth, which is of more value than any man's merits, obliges us to regret that his latest wish had not been his first ; for then he would have exactly pursued that line of study, that, with his talents, might have enabled him to rival the great masters, whom he latterly began to see in the light they so eminently deserved, and then he would have commenced where that great man commenced whom he so much admired, with Nature and the Ancients united. Not by servilely copying them all his life, as *Hussey* and others have done, thereby working in trammels ; but by selecting from them their principles of proportion, correctness of outline, grandeur with simplicity of action, characteristic expression, and ease, the result of concealed labour.

Let us but drink at the fountain, where he slaked his thirst, and a foundation will be laid on which colouring and composition may honourably be erected ; for without this indispensable rudiment *Titian's* pallet, *Rembrandt's* conceptions of effect, *Reubens's* masterly tool, *Parmegiano's* taste, or *Correggio's* musical harmony of colours, will not enable us to arrive at the highest species of pictorial ex-

cellence. And what may be accomplished with the aid of design alone, we behold in the drawings of *Michael Angelo*, *Raffael*, *Mantegna*, *Da Vinci*, *Bandelli*, and that justly celebrated engraver, *Mark Antonio Raimondi*—or to descend to one of our own countrymen—what lasting fame even *Hussey* has secured from his mere studies from the antique, although he went little further than to the door of this immortal temple, the keys of which it is true are kept by *Michael Angelo* and *Raffael*, but the interior still is occupied by the Greeks who existed in the good times of art in their own unrivalled country.

Let it never be objected to these incitements the little encouragement hitherto given to fine draughtsmen; or those who kept their eyes and hands ever engaged with the best examples; since few have indefatigably pursued to a proper termination, their well commenced studies, or added to them the necessary accompaniments, colouring and effect, supported by a creative imagination and profound reflection; and without these it is but labour lost, if the highest eminence is aspired to. We are not I even fear to expect from a nation like ours, almost wholly occupied in the pursuit of wealth, so rapid an improvement in the public taste as such encouragement demands. The minds of governments are occupied chiefly in the promotion of ex-

port arts, and painting and sculpture are not likely to bring much into the revenue in that way, whilst the creating institutions to promote their advancement is not only expensive but has been found generally inefficacious; a result courageously expressed to the author by Mons. St. Pierre, years ago, who was then president of the French Academy, when, conversing on that subject, he said, "that perhaps their Academy was the chief cause of the corruption of arts in France, where the students were habituated to become imitators of the leading members, instead of thinking for themselves; adding, that he knew of none in Europe that did not produce a retrograde effect if they produced any, *as they were then conducted*, and that he believed the arts had been generally impeded by academies."

But after all we must keep in mind that art is to form the taste of the public, not take its bias from it, as many of the Dutch and Flemish artists did; for this above all things must keep it stationary. There might however be a few exalted minds in Italy at its revival, capable of guiding their great men of genius in the right mode of study, such as *Bramante*, *Bombo*, and the *Medici family*; and there certainly was a number capable of appreciating their works when produced; but the populace and generality knew probably little of their value, until, by long

habits of seeing them and the older productions of the arts placed in the public streets, united to the influence of religious motives, they came at last to look on them with veneration, and on their authors with esteem.

In a national point of view, it must be allowed that our own academy has procured us some celebrity abroad, and in that respect benefited us from the beginning. But its former unhappy contentions, as well as its then limited constitution, precluded it from benefiting the art itself to the extent proposed by its royal founder. It demanded at first, I well remember, many arrangements to make it sufficiently useful even as a good drawing-school—for a good drawing-school requires perfect models in perfect preservation, the restored parts of the statues either detached, or their imperfections pointed out constantly by the keeper or visitor, in such a manner, as that whilst it informed the aspirant, it might beget in him a disposition towards just criticism: strict rules, long sittings, continual teaching, rewards, incessant opportunity of study afforded to the zealous, a graduated progress from the lowest to the highest branches of imitation, and classes that are inaccessible but by regular and indefatigable advances towards improvement. And lastly, that all should be made acquainted, that before they can

aspire to the character of true artists and do honour to themselves and their country, long and severe studies pursued throughout Europe in its galleries and museums are necessary. That there are thousands of fine examples in sculpture and painting abroad, which must be examined attentively before they can become learned in their art; and that mind and manners must be cultivated to their utmost extent by the man who would wish to take a lead in his own country at his return.

But the greatest obstacle, after all, to the advancement of the art of painting, and even sculpture here, and which can never, in a wealthy community like ours fail to have considerable influence depressing the student in history, is the great encouragement that must necessarily, and *perhaps ought to be*, given to Portrait Painting; a subject very ably treated in the writings of the independent Barry, to whose manly and masterly exhortations, and, in some measure, example (pardon-
ing all his faults for their sake) we cheerfully and even anxiously refer all devoted students. Not but that Portrait Painting, as Raffael and some other great artists practised it, and as it has been pursued even by some moderns is connected with the historical, inasmuch as it illustrates the events of the times and their prominent features; for *Stothard's*

immortal shield of Wellington's victories, a national monument, *and his own*, could not have been so well completed, had he not studied portrait in national characters.

It is however to be hoped that the desire of rich individuals to acquire by their collections the reputation of patrons, and the enjoyment of fine works, will be the means of accelerating an epoch more brilliant than we have passed; and it is with pleasure I hear, that the deficiencies formerly complained of in our Academy, are now supplied to an extent that perhaps no other institution of the sort ever possessed. I am willing to hope also that it will never cease improving, because I see in the President and other members, minds decidedly devoted to improvement; and that they are engaged in making selections of objects necessary to advancement in every branch of study. It gives pleasure also to remark, that Sculpture is assuming its proper rank among them, as well as Architecture; and that they have obtained, to a certain extent, the advantages which the British Museum is calculated to afford; but we still want, to enable them to be effective in every line, a roomy building proper for the exercise of the highest; living models paid for on a scale that will ensure excellence; national collections of works of art submitted entirely to

their arrangements; national works distributed among them according to every man's abilities, so as to give each artist the means of displaying his individual powers; nay, even undertaken for the express purpose of so doing; thereby offering an arena in which competition may strive throughout every species of art; we want also a gallery opened where foreigners may be invited to compete with our own nation in the higher walks, in order to promote emulation; to which I hope one day to see added another in which *authentic* specimens shall be hung, in a good light, of *each celebrated Master*, as tests to reason from, and guides to excellence in every branch of the fine arts. Above all, those who merit patronage countenanced by the Court, as they were in the times of Pope Leo and the Medicis, and placed in that rank in society among our nobles, which would enable men of distinction, without lessening their dignity, to acquire useful information on subjects, their want of acquaintance with which often exposes them to frauds, and the sarcastic smiles of men of the middling classes, who have wisely cultivated the intimacy of living artists, ever ready, when respectfully solicited, to communicate their knowledge to the promotion of public taste; for our picture sales continually prove that the mass of real connoisseurs

in art lay among a set of men who seldom rank among the wealthy or the noble.

Until these and other events shall occur to put our Artists on their deserved footing in society, (which can never happen until they are more proud of the profession than anxious for its emoluments, and act in unison with each other) I own I cannot imagine that glorious period will arrive when we shall have felt the importance of the fine arts to the wealth as well as honour of the nation; and consider no performance as worthy of public notice, or national reward, which does not manifest *an advance towards perfection, from the highest point of success in the best schools of the old Italian Masters.* A perfection which, with such advantages as these, no one can doubt, after what we have seen, English education and industry may obtain from labour, under adequate encouragement.

To further this desirable event perhaps there is no surer method than that of multiplying good examples, by publishing the studies of such as have pursued the right road to fame; and even this trifle may have its effect, by leading others, who are better informed, to follow it up with similar collections: of Greek vases and their figures, which are, on many, inestimable and full of interest, an immense multitude are still unpublished, or, still worse, ill

copied by their publishers; for we cannot quote the first publication by *Sir William Hamilton* as correct, and the continuation by *Tischben* are spoiled by attempting to improve them. Those which first issued in Rome, although numerous (in I think three volumes) are totally unworthy of notice, being mere misrepresentations. But now that Mr. *Millenger* has taken up the subject in earnest, I trust he will so conduct it that we shall not have occasion to call for a repetition of the work, and that nothing really valuable will be omitted. As to basso-relievos and statues, we should, I think, commence a publication of them in outlines, from not only the customary casts used in academies, but from all the marbles existing in the British Museum and elsewhere in England, as far as they are of importance, and correct drawings can be procured of them; for which purpose a premium should be offered or medals conferred, on producing a certificate from the academy and other artists that they are adjudged worthy of being engraved. And this is become now more than ever necessary, since a great many of these fine things have been brought forward by the country, shaded, and at a considerable expence, which are entirely deficient in point of correctness and character; merely because it was thought sufficient that the artist employed held a

post that it was supposed qualified him for the office. These expensive publications being however quite out of the reach of artists in general, on that account can do no harm in that quarter; and as outlines well executed will be sufficient for any useful purposes, and can be yielded so as to come within the reach of all who can make use of them; the sooner we recommence a complete series from the best antiquities the better, including not only the objects I have enumerated, but also Gems, Pastes, Lamps, and even utensils which may have a peculiarly elegant form.

It has been often suggested to the author of this publication, that he seems to lay too much stress on the study of the Antique; but this is by no means his intention, or that Nature, and strict examination of sensible objects should be omitted, any more than the more delicate discrimination of peculiar feelings and character in every rank of existence. But of this partiality he will be acquitted by all those who have honoured him with the perusal of an early work of his, entitled *Thoughts on Outline*, where he flatters himself he first fairly pointed out the true principles of the ancient basso-relievos, as far as related to the harmony of lines, boldly (perhaps it will be called vainly) giving, as a test of his theory being founded on facts, several compositions of his

own, invented on these principles ; and which, as an Appendix, he has added to this collection ; for the principle has not as yet been contested, although published ever since the year 1795, but, on the contrary, has met with the approbation of eminent judges, who knew that in thus committing himself he had no object in view but the good of an art he admires ; and in the *Appendix* to this Essay his assertions are brought to the closer test, if it be found that the basso-relievos and statues here published *agree with the theory laid down*. All therefore that he insists on is, that without we follow the principles of the Ancients in composition (not confining ourselves merely to their exact manner of execution, or precise character of heads) we can never attain to harmony or just expression ; for this branch of their art, we may easily see, they became only complete masters of after ages of contemplation and research ; and the gradual steps by which they ascended to it are before our eyes in the examples of the *early* schools of Egypt and Greece,* both in gems, bas-relievos, and statues. Neither could they have ever advanced to the summit they obtained in executing groupes of magnitude scientifically, but by making those previously severe studies in balanc-

* See the invaluable discoveries of Mess. Cockerell, Foster, and Belzoni.

ing and adjusting single figures. How long they were in attaining the power of expressing the passions is also evident, from an attentive examination of ancient coins and gems ; let us therefore be allowed to feel all the importance of these necessary studies, and by adding to them all the advantages to be procured from a strict examination of nature, we may hope, if not to surpass, at least, in due time to be able to move on the same plane with these learned ancients, with honour to ourselves and immortal reputation to our country.

G. C.





ORNAMENTAL DESIGNS.

No. I.

THE frontispiece, is an exact copy, of the original size, of a bronze vase from Mr. Byers's collection at Rome; it was found in the Pontine Marsh, and like most bronze vases found there, had no patina. I believe it is now in the invaluable museum of the late R. P. Knight, Esq.

No. II.

The head-piece, is from a bass-relievo, I know not where, but placed here as appropriate, as it represents Pan, or Nature admiring ideal Beauty.

No. III.

An Eagle, from a fine antique on the portico of the church of the Twelve Apostles, in Rome; the restorations are omitted. A tracing from Mr. Deare's drawings.

No. IV.

A Griffin, from the Villa Albani, as well as the preceding; a fine specimen of ornamental art, a fragment; the principle of the harmony of lines is here well elucidated, perhaps to excess.

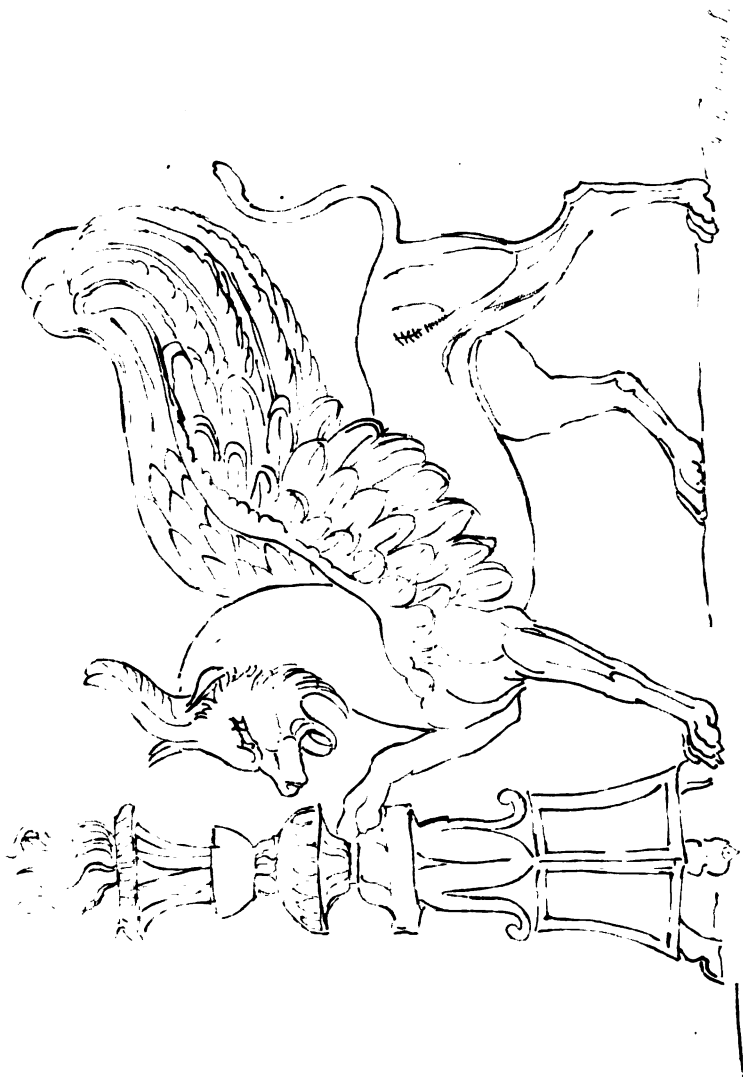
No. V & VI.

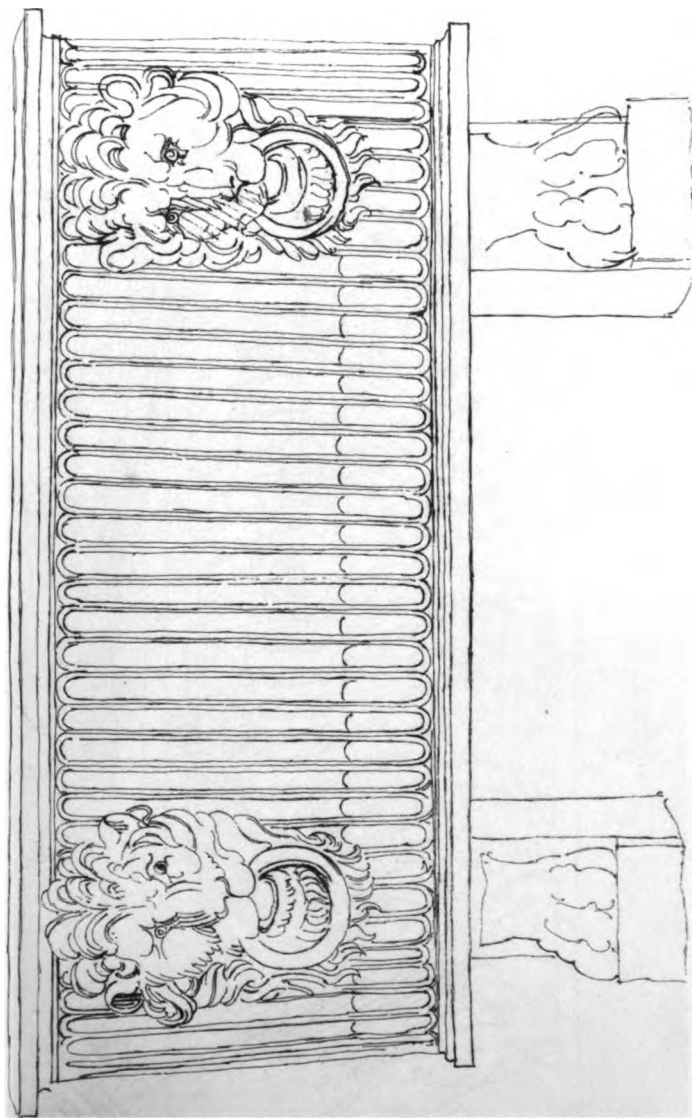
Sarcophagi, from the Villa Aldobrandini, in which we see the same character of ornament varied and improved very judiciously. The Lions' heads are very prominent in the first specimen; in the second they are united with the death of a Boar, whilst a little pensive figure, representing the extinction of life, (a genius leaning on an extinguished torch) fills up the centre very tastefully.

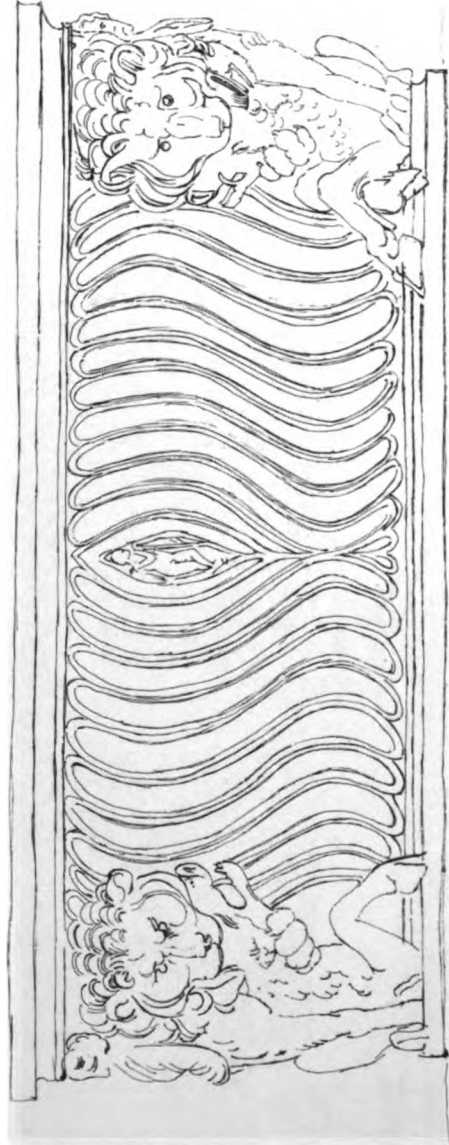
They were in length 7 feet 6 inches $\frac{1}{2}$, and pretty thick, of fine marble; a commoner sort are frequently discovered, irregular in their form, which probably were found ready made at the quarries, at a lower price, in ancient times. I purchased one at the Duke of St. Alban's sale, who used it as a wine cooler.

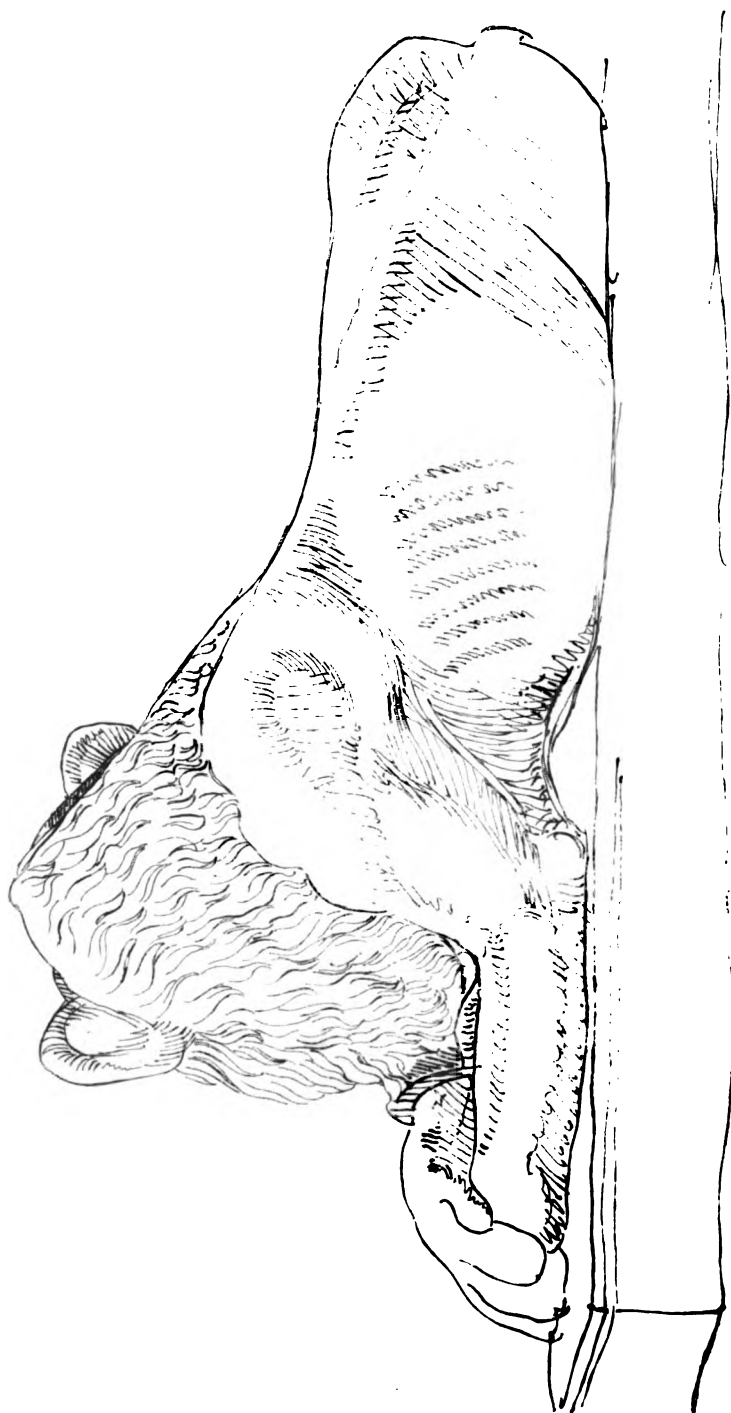
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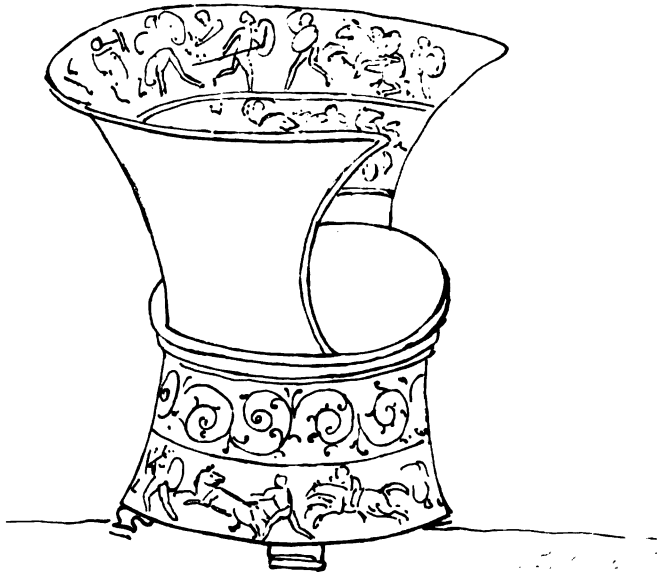
The celebrated Lion of the Fountain of Moses, at Rome, may very properly be given also as a good specimen of the grandeur and dignity which may accompany merely ornamental sculpture.

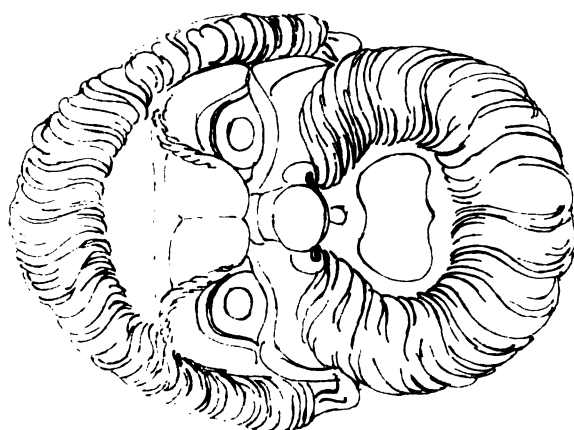
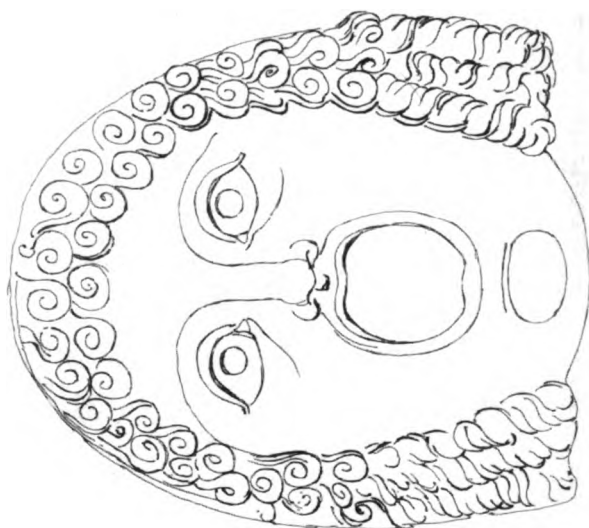












No. VIII.

An ancient consular seat, of marble, from the collection at the Corsini Palace, shews to what an extent the Romans carried these ornamental embellishments of public places.

No. IX.

A comic and a tragic Mask, from some villa, probably such as, of light materials, were used, but here placed for ornament, both highly characteristic and systematic in their lines, which are decided resolutely.



PLAYFUL SUBJECTS.

OF these playful subjects, so commonly found where, according to our way of thinking, one should least expect them, I mean on the sarcophagi or soroi of the ancients, I have selected a few among the most common of the celebration of festivals, among which those of *Bacchus* and *Venus* seem the most general. And as the reclining posture was well suited to these long compositions, that were appropriate to the coffer-form of their marble soroi, we find them often placed on the lids of the longer ones, many of which were entirely covered with sculptured forms. Hence they abound with such figures as the three following examples contain, viz. Nymphs and the followers of *Bacchus*, who sporting with *Genii*, or winged or not, as the subject related to material or more refined mysteries. Thus we see in the fragment—

No. X.

The votary extended, embraces the grosser genius of the inebriating desire, as we see by the

nymph, who brings the grape to his lips with one hand while with the other she prepares to crown his last effort in the vulgar contest.

The sketch was a hasty one, by Robinson, but possesses the true character of energy, grace, and of simple composition.

No. XI.

Shews a higher species of these orgies; A Faun with rustic energy would entice a Nymph of a superior class, who by her scornful action, whilst she repulses his addresses, seems to ridicule his age and drunkenness. This sketch is also from Mr. Robinson.

No. XII.

This, although a slighter sketch, I give as both elegant and classical; it represents the mortal Hero on the downy sofa carousing, his female companion at his feet, enjoying indolent, but dignified repose.









THEATRICAL SUBJECTS.

No. XIII.

Represents probably one of the orchestra of the Roman theatre, with the Tibia, Lituus, and the Scabella—or pipe, horn, and drone, under her feet, calculated to produce a loud effect in the chorus. How these instruments were used at once, is, I believe, unknown, and must be left to the imagination of the scientific musician.

I give the figure before her, although perhaps too careless a sketch for a work like this, because I have no better, and it represents evidently a part of the tragic chorus: they were both on the same marble, I think.

No. XIV.

Is a theatrical muse standing by an altar, preparing for grave or acute sounds suitable to the subject of the scene.





THREE VARIETIES OF MOTION.

THE three following figures will shew how well, on the ancient bas-reliefs, the character of motion was preserved;—by them, strength in a child, or weakness in a man, were with equal ease represented.

No. XV.

The Infant Hercules, which is either from the frieze of the *S^{ta} Crocè* palace, or that of *Ghigi*; although a slight careless thing, is given to illustrate the above position. I have also a bronze of antique workmanship, not two inches high, where his combats with *Anteus* is finely given in the character of two *Amerini*.

No. XVI.

The Genius of the Bath, carrying a vase, unites also strength with activity—the necessary qualification for such a service; it is in the *Villa Medici*, and

Julio Bonasoni did not fail to imitate it in his Bath scene.

No. XVII.

A Captive dragging his Chain is also an instance of heavy, laborious, slow motion. A more expressive image of captivity can scarcely be imagined: it is from the Capitol Museum, from Deare.—It is slavery personified.



J. E. 1841





CHARACTER IN HEADS.

NOTWITHSTANDING the chief intention of this selection was to exhibit actions and groups, yet it may not be amiss to introduce a few specimens, of character in heads, from the ancients, as in the smaller figures it cannot be so well exhibited, although strongly marked in all genuine fine examples.

No. XVIII.

From the Villa Albani, shews how well they had learned to unite the human face with that of the *Goat*. Again in

No. XIX.

We have as remarkable an instance in a personification of the *Minotaur*, of what our Shakspeare calls "Bodying forth the forms of things unknown." It is from the same villa; both are tracings from Deare.

No. XX.

In a Juno, and an early Greek Ganymede, we see how early dignity was sought for even in profiles and by what means produced.

No. XXI.

Exhibits active spirit, vigour and importance, in one of the heads of the Monte Cavallo figures.

No. XXII.

Shews mildness in a crest of a placid Jupiter.

1884



1884









PENSIVE SUBJECTS.

No. XXIII.

PREVIOUSLY to giving such as are merely pensive, we insert two figures, intended probably for images of *Socrates*, that ornament I believe the obscure ends of a sarcophagus in the Capitol Museum; both were from Deare, whom nothing escaped, however concealed, that was worthy the attention of an artist;—they well express the action of a philosopher familiarly delivering among his disciples or friends a new discourse, or joining in the dialogues of the schools; or might it not have implied a disputed point relative to the state of the soul.

No. XXIV.

Has less resemblance of *Socrates*, and may be his antagonist. The walking chair shews the costume of the times, and both are good examples of a simple and easy action in discourse.

No. XXV.

A pensive Mercury with no other ornament than his winged cap, the just emblem of his most valued attribute ; he seems divesting himself of his cloak, for flight, and thinking of his office.

No. XXVI.

A pensive figure ; a mere sketch from some antique, but very expressive of the sentiment. The female sitting near a vase, also is a sketch from the antique, which did not escape the eye of Raffael, but where it exists is forgotten.

No. XXVII. & XXVIII.

Are merely pensive figures of pleasing and characteristic drapery, well suited to monumental grief ;—they were collected by Deare, probably with a view to the monumental part of his profession, and merely as hints, for it does not appear that he has bestowed any pains about them, as will be observed when we come to his severer studies : they are, I believe in the Villa Pamphili.



Allegory

Perseus (St. 1000000)











No. XXIX.

A sitting, draped figure, perhaps commemorative of some female victory over the troubles of life ; for I think it was from a sarcophagus in the Villa Aldobrandini, near Frascati, by Deare. He thought, though a thing little noticed, that the drapery and sandal were remarkably suited to the action—a careless abandonment, and repose.

No. XXX.

A youthful pensive Bacchus, is chiefly inserted here to shew how much they *restore* (as they call it) Antiquities in Rome ; and as such is a good lesson to amateurs who purchase by report or from drawings. Nothing is antique in this pleasing fragment, but the upper part within the line ; the remainder is the work done at the *Sposino study*, near the Porto del Populo, where the ablest artists were once assembled, who could restore like the antique, but not create a statue ; from hence almost all the best restorations in the Pope's Museum have originated.

Winkleman, in his monuments inediti, discusses this bas-relievo at large, as if all was genuine ;—the Pan is truly mild and rustic.

No. XXXI.

The pensive Hercules, composedly seated, listening to the suggestions of Virtue. This was from a drawing by Mr. Woodford, whose drawings nearly rivalled those of Deare, and were very numerous ; they are still unpublished, and would make a valuable work ; he anxiously wished it in his life time, but found no encouragement.

No. XXXII.

A pensive figure of a Priestess applying fire to an altar, from the Albani Collection,—the drapery is remarkable.







We now come to the statue of a female figure, seated, draped with an ample robe, which covers her whole person, and which she holds about it, as if it had the property of being so fastidiously to find much fault with, as a piece of drapery. It is as if a sculptor, never weary, and ever ready, of the back folds from the front, and of the front folds of grave composition; it is an excellent example from Robinson's outline.

No. XXXI.

Is from the same villa, by the same artist, and possessing a merit precisely similar — that is, the head and the arms, or hands, are the only parts of the statue from the less careful manner in which they are marked. The restorations I must leave to the proportioned.





COMPOSED GRAVE COMPOSITIONS.

No. XXXIII.

WE now come to a study that seems to originate with an able reflecting artist. No. 1. The draped figure before us has probably nothing antique about it but the drapery, but we must be fastidious to find much fault with the restorations: as a piece of drapery, it is at any rate valuable, for a sculptor may easily conjecture the state of the back folds from the front, and it is no bad specimen of grave composition: it is in the Villa Albani, and from Robinson's outline.

No. XXXIV.

Is from the same villa, by the same hand, possessing a merit precisely similar;—that he did not find the head, arms, or lyre antique, we may see from the less careful manner in which they are marked. The restorations I found tame and disproportioned.

No. XXXV.

Is another statue from the same villa of still better composition, entirely grave, and composed in point of character of study ; but the restorations do not at all correspond with the drapery, which probably belonged to an Empress, or a Muse : it resembles the Greek style in good times—decided, simple, deep folds.

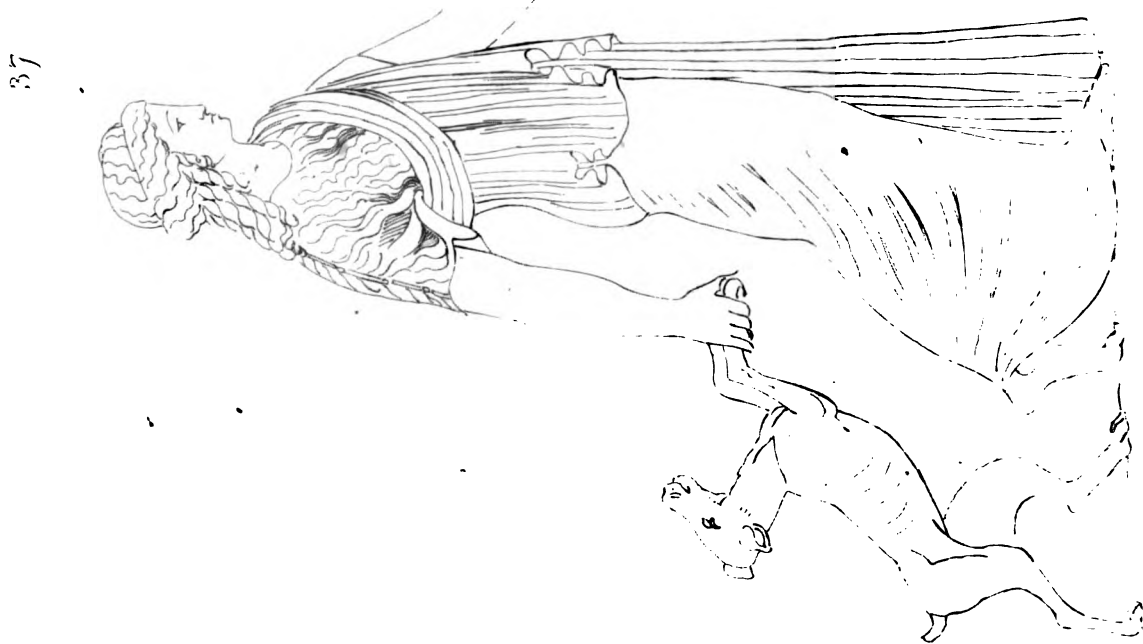
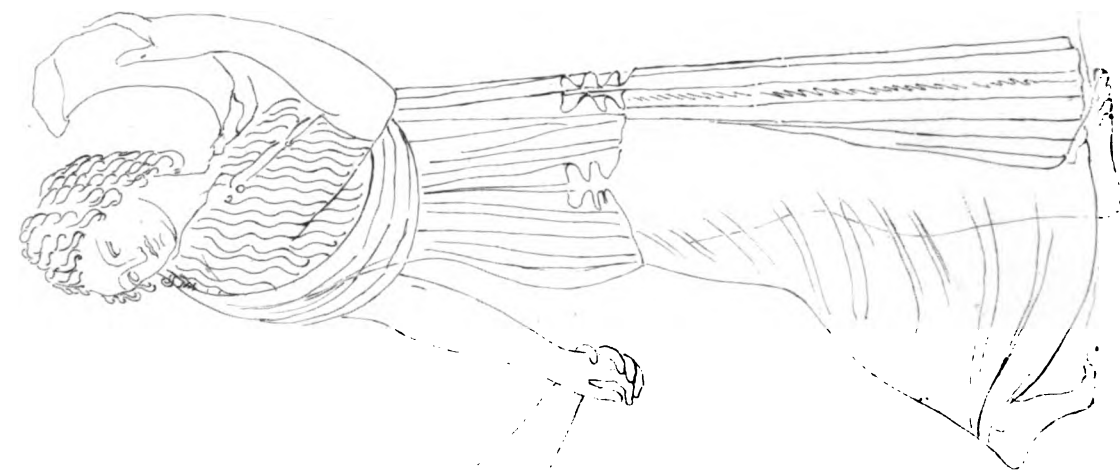
No. XXXVI.

This fine ornamental subject is also from the same villa, by Robinson, who felt the full value of characteristic draperies with the mind of a sculptor. It represents a husband and wife, perhaps on the tomb ; and we can all see that the action is reposed and grave, and the folds of the drapery suitable to the figures. The work was Roman, with restorations.











GENTLE ACTION.

No. XXXVII.

Is a fine specimen of that species of action which may properly be termed, gentle, flowing, and grave. I copied it from a drawing by Deare, from some bas-relief of the Villa Albani, and it is probably part of a procession to perform a sacrifice. The Priestess is evidently instructing her assistant in her duties. The style, if I remember right, was very ancient, bordering on the old Greek, by some called Etruscan; but I think improperly, for neither the Volscians, or the Etrurians, ever I believe got rid of their hardness, dryness, or stiffness; they got to a point beyond which they never advanced:—the Greeks alone winged their way to the heights of art.

No. XXXVIII.

Wenkleman, who has given a miserable outline of this fine thing, No. 7 of his works, the *Monumenti*, calls it *Ampelo e sacerdote di Baccho*. The

original is in that mine of beautiful things, the Villa Albani. Deare has done it justice, and I have done my best to copy it. The balancing himself by means of the playful paw of the Tiger is singularly well expressed; the motion also is gentle, and well defined.

No. XXXIX.

Is from a Terra Cotta, a drawing by Deare, after one in the Villa Albani. The subject is not uncommon, and we have one in the British Museum from the noble collection of them by the tasteful Mr. Townley, perhaps the first man who thought of bringing them to England, at a great expence. Some of these Terra-Cotta tiles possess as much merit as the finest marbles, having been pressed off in wet clay from perhaps the very best works of the ancients, by Roman architects, in order to form cheap and noble ornaments for men whose taste surpassed their fortunes, or as remembrances for artists of works not to be procured by money; and we know the Romans placed them on their tombs and baths, as less expensive than marble sculptures. I do not think Pliny speaks of these things, but it is undisputed that the ancients made good and frequent use of them, and hence we owe the preservation of rare compositions, that perhaps could not be removed



from great cities, and, like their glass pastes and gems, give us a glimpse of things long lost.

That the value of these fragile monuments have been fully appreciated by the modern Italians we see by those preserved with care in their villas, and among which this specimen was one of the finest. Their sculptors always knew their importance, and there are few studios in Rome that have not abundance of fine fragments of this kind about them, for the smallest only fall to the lot of the artist, entire tiles procuring a price generally above their reach. Mr. C. Townley alone, of all our countrymen, having, without regard to expence, fitted up a cabinet of these articles, some of which I know cost him as much as the finest marbles. His Pastes, also of antique cameos and intaglios, are very valuable, both of which collections are now in the British Museum, along with his rare gems; but many of them, I regret to say, are still uncopied by Tassie; and the Pastes, wanting impressions, seldom exhibited to the English Artists, to whom they are most necessary, no less than fine coins, which are still among the rarely seen treasures of the Museum, for want I suppose of room to exhibit them properly in.

The subject before us speaks for itself; it is the god Silenus, embracing the genius of the inspiring

grape, and overcome by its fumes, while a Bacchante leads him on by the gentle strokes of the tambarine. The draperies correspond with the motion of each of the figures—his occilates, her's flows.





At the time

the first

was a small

house

A young French gentleman, who had been in
his neighbor, from the first day, was very
interested. If not the best, it was certainly a very fine
example of the French style, which he had
as difficult to explain in all things. The house was
very well arranged, and the garden was very
well kept, and the whole was very well
kept, and the whole was very well
kept.

From the first day, the house was very
well kept, and the whole was very well
kept.



GRACEFUL MOTION.

XL.

A FAUN supporting a Bacchic figure, from a vase at the Justiniani Villa; an inaccurate sketch from Robinson's drawing, exhibiting graceful action: he was probably viewing Ariadne, on the Island of Naxos.

No. XLI:

A young Faun, sustaining an infant Bacchus on his shoulders, from the Albani Villa, more correctly executed; if not the finest, it is certainly a very fine example of that graceful motion, without affectation, so difficult to express at all times. He moves forward as conscious of the dignity of his ministerial office, and with his left hand as carefully prepared to preserve the eccentric deity from losing his equipoise.

From graceful motion, the natural transition is to DANCING MOTION, accompanied with grace.

No. XLII.

Is, I believe, one of the four seasons, on a bas-relief, representing Spring, and is the best of the four, selected to exhibit graceful action in dancing.

No. XLIII.

Is also from another set of the Seasons from the correct pencil of Deare. Wenkleman says it was one of the Three, before artists knew how to represent Four; and, according to his custom, digresses much on this subject, giving a very wretched engraving from the same marble: but this figure, which I think cannot be surpassed for energy, united by graceful action and a dignified character, requires no treatise to recommend it to notice and imitation, considering the early period of the work.

No. XLIV.

Is from the Villa Albani, a figure of four feet high, in bas-relief—a laboured and magnificent operation of the chisel, which Deare studied much, and drew with considerable attention, as not only a singular, but very fine example of original drapery. The motion in the lower folds is particular; it re-





J. C. L. L.











of a
of a
of a

which a person of ordinary intelligence would, I believe, conclude in advance should be true would be false, perhaps, in the particular case. The figure is as large as the life

No. XLVI

All the sketches from his sketch by H. H. H. that cannot be contemplated with indifference by any one who loves and practices the Fine Arts. The drawing is a point like one, he would have been more skilled—but we see from the sketch and those by Schiavone, how much they studied the quality of the subjects, of which he has numerous specimens on glass in his collection of more imagination.



presents a Bacchante, dancing to a grave measure with ease, grace, and solemnity.

No. XLV.

Is properly a dancing figure, the arms and head of which I take to be restorations ; it made a part of the Borghese treasures, and the original is represented as in the air, and just alighting on her feet, which also perhaps are modern. The infinite labour of such a piece of drapery, few of our present artists would, I believe, undertake in marble ; and if they should, no one would be found, perhaps, to remunerate the exertion. The figure is as large as the life.

No. XLVI.

Are two sketches from bas-reliefs, by Robinson, that cannot be contemplated with indifference by any one who loves and practises the Fine Arts ; had Parmegiano stopped at a point like this, he would have been more admired—but we see from both his sketches and those by Schiavone, how much they studied this quality of the ancients, of which we have numerous specimens on gems, in intaglio, the work of pure imagination.

FLOATING MOTION.

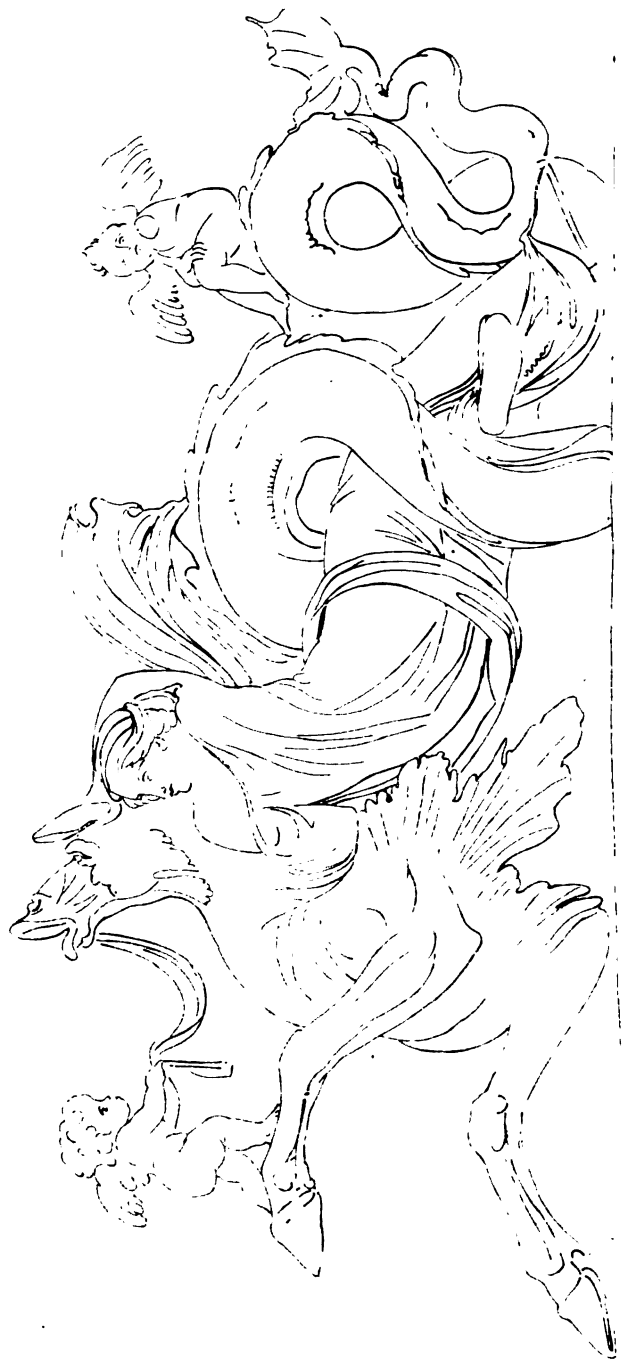
No. XLVII.

THE idea is not chimerical that the best ancient sculptors knew how, by lines, to produce every effect; neither have we any doubt, that if ever this noblest of arts should be brought to the perfection it is susceptible of, a system will be attained that shall embrace laws capable of producing all the effects of active nature in appearance. By a harmony of lines, we have here an idea of floating motion exemplified; in the dewlap and shoulder of the marine Bull, the streaming of water is hinted at; in the curves of the squamous tail the trembling of waves; whilst the drapery, in its sail-like form, clearly denotes that they navigate by the wind; and the whole group at once reminds us of a vessel ploughing its course over the swelling ocean. The original was in the villa Albani, in Rome, and it was copied from a drawing by Deare.



details of the scene are not so much
elaborated as in the case of the
prior age, and the composition is
simpler: a single figure, a single
machinery of the boat, a single
composition. All the elements of the
urchin seated in the boat, the other
the other is mimicking the attitude of a dancer
who sets his sail of the sea on an invisible
the broad line reveals us of the spray, and they
personify; and the rest of the sea, the body for
a blow of the water, the rest of the sea, the
lent and effectual stroke, the rest of the sea, the
out; in a word, it is life and motion, like a
dolphins in action.





No. XLVIII.

Is another example, from a drawing by the same artist, who took great delight in these sportive subjects, and ultimately exhibited all his studies on that head in a most finished basso-relievo, now in the family of Sir Richard Worsley. We have here more violent action in the animal, because he is an inferior agent of the Sea-nymph, and moves by constraint; a rough breeze operates, and the pretty machinery of the Zephyr comes in, in aid of the composition. All the ideas are nautical; witness the urchin seated like a steersman on the tail, whilst the other is mimicking the boldness of a mariner who sets his sail while on an insecure footing. Even the broad fins remind us of the spray, which they personify; and the feet of the sea-horse, ready for a blow at the waters, prepare the mind for a turbulent and effectual stroke resembling that of a mighty oar; in a word, all is life and motion, like a shoal of dolphins in action.

CELESTIAL OR GLIDING MOTION.

No. XLIX.

THERE is a sort of motion, a gliding without effort, that of a feather sailing on the air, above all others, in our opinion, the most difficult to execute, especially in sculpture. It is easy to conceive that a heavy rolling sea, or an impetuous cataract, may be so represented, even in clay or marble, as to almost deceive the spectator's eye ; for all the forms which produce these effects, are circumscribed at each moment, though changing, and are but repetitions of the same image ; so that they are as effectually determined, as the exterior of a rock, or the bole of a tree ; far more so, indeed, than the human countenance, by many esteemed so easy to imitate. But to aid the effect there must ever be some concomitant circumstance called in ; for, if we were to represent a globe on an inclined plane, all the world would agree that it resembled a ball in motion ; while, placed on a plane, not inclining, it might be either at rest or moving, unless by some



It is not a little curious to find that the
probably, we should have been able to
recovered it.



May I trust, be allowed to state some things
that relate to celestial motion: but as the theory of
the magnetic had no support, and as the nature of
its equilibrium, while the balls moved, I got the
Content into action, it might be the case, I suppose,
unless it was emblematical of the part of the human
passion, and its equilibrium. As the year is a
a noble design, full of high imagination, worthy of
the ancients, whose works know nothing more.



living thing, in the act of avoiding it, we explained our intention.

Here, therefore, in the bas-relief No. XLIX. we have Tritons with their tails in action ; but by the musical instruments they hold and play on, at the same time, we are convinced it must be slow. The wheel also indicates motion, whilst its spokes displayed shew that it is not rapid. Again the composure of the Neptune and Amphitrite, (or whoever they are that occupy the car,) all conspire to give the general idea of a gliding motion, such as the planets obtain. It came from an obscure wall in some deserted villa probably, for I could never learn whence Deare discovered it.

No. L.

May, I trust, be allowed to class among images that relate to celestial motion ; but as the figure of the Sagittary had no support, and is thrown out of its equilibrium, whilst the little amorini flogs the Centaur into action, it might be the sign *Sagittarius*, unless it was emblematical of the fury of the amorous passion, and its enthusiasm. At any rate it is a noble design, full of high conception, worthy of the ancients, whose works knew nothing mean.

No. LI.

A fragment from the Santa-Crocè palace, which seems a Medea or Circe pursuing her avocation during the night. There is a pensive dignity and calmness about the whole composition that well accords with slow regulated motion.

No. LII.

Copied from a Sarcophagus at St. Lorenzo-fuore-del-Muro, by Deare; a distant walk from Rome to make a study in that climate; but no labour, no inconvenience deterred him when his art was to be advanced.

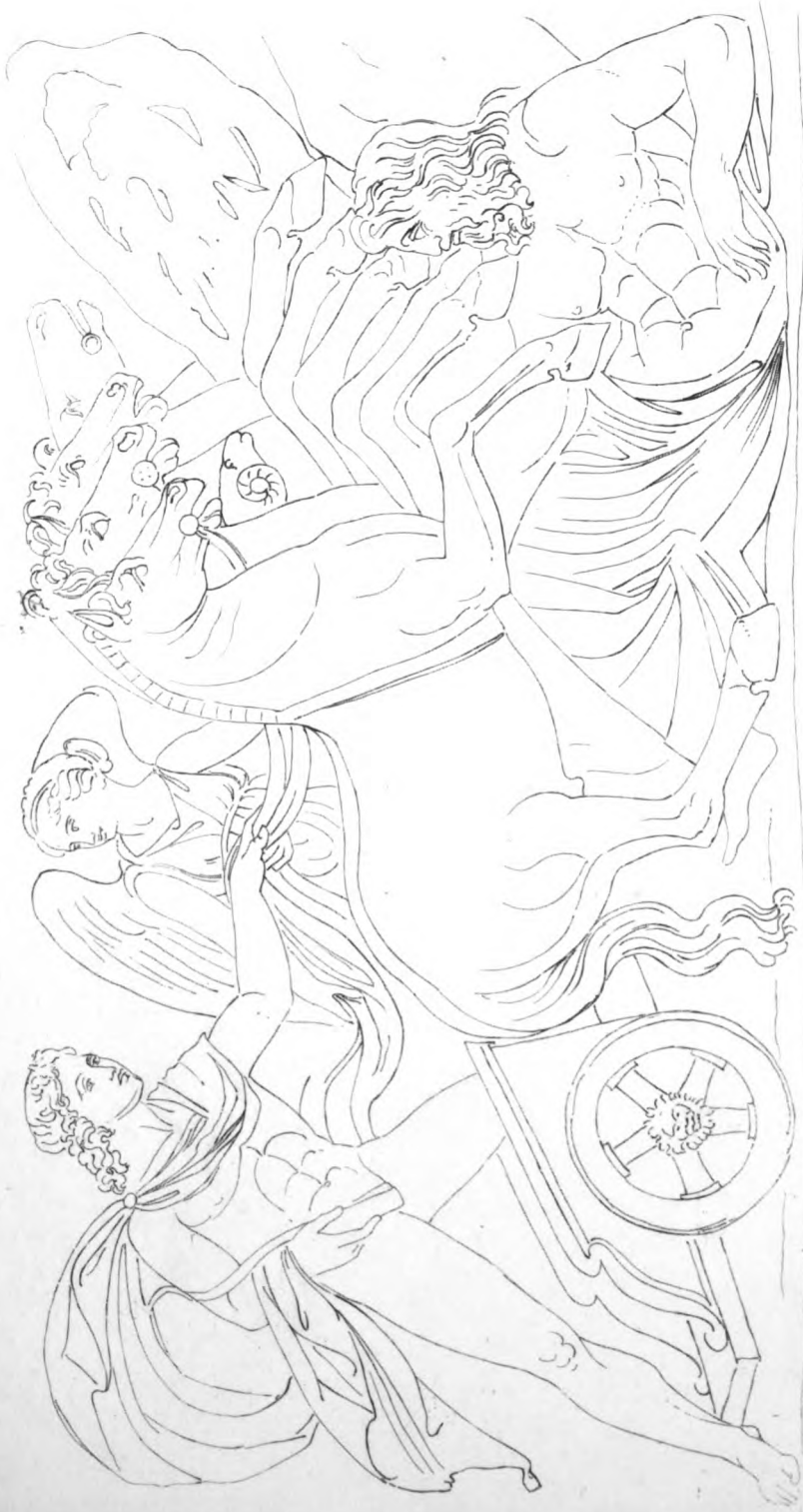
We have here celestial action just concluding; Night's steeds, reined with a galaxy of stars, are suddenly descending, and a genius of the horizon attends with a veil to extinguish every trace of light. It was a very suitable emblem of life terminated, and happily expressed.

No. LIII.

Another, from the same church, expressive of the dawn of day first gilding the banks of a river, and bursting the barriers of night.







...
...
pointed forward
shoots up and
craning golden
disappear as we turned
came I cannot recall. It was just a flash of
Robinson.





CELESTIAL MOTION.

No. LIV.

BUT in this design their art is still more happily exemplified. We have here the morning and evening star, Hesperus and Phosphor, as seen from the pointed head of some Parnassian hill; the morn shoots up suddenly as stars come on the sight; the evening glides down with rapidity, and seems to disappear as we behold its transition; whence it came I cannot recal. It was from a drawing by Robinson.

VIOLENT ACTION.

No. LV.

Hercules' combat with Hydra, from a vase in the Villa Albani, expresses well this sort of action, and is full of fine corresponding lines, though slightly given in this outline.

No. LVI.

The death of the Minotaur, by Theseus, the friend of Hercules, is from an entire antique in the Villa Albani; and well describes the violence of his resistance—he is receiving the coup-de-grace.

No. LVII.

Hercules contending with the Bull, perhaps that of Admetus, as described by *Theocritus*. The action of the hero gives him what mechanics call a great purchase, by being thrown back, and the Bull seems powerful enough to make the deed surprising. There is nothing but violence in the action of either.















No. LVIII.

In this outline we see him more violently engaged, as his antagonist is possessed of swiftness; the whole is surprizingly grouped considering the difficulty of the subject, and how hard it is to bring two such opposite figures into a coincidence of lines, flowing, as it were, into each other, as it is my decided opinion (more dilated on in my work entitled *Thoughts on Outline*.) was the system of the ancients. We see the neck of the stag is going to be dislocated at once with violence, as well as his spine.

No. LIX.

The battle of the Centaurs, a fragment from a small alabaster sarcophagus in the Villa Albani. It is a fine specimen of that velocity of motion, and violence of action, which the old sculptors knew so well how to express, and from whence there can be no doubt Raffael acquired the principle on which historical battles should be represented.

ENTHUSIASTIC ACTION.

No. LX.

This sort of action, partaking largely of the violent, goes a little beyond it, or they might have been classed together; but as it is very common, and easily conceived, I shall give only two specimens, one from a small bass-relievo in the Albani Villa. This Bacchante is, in the dance, in the act of turning by a swinging motion, and although we may find abundance of fine things of this sort among the antique gems, we have none better calculated to express the sentiment of enthusiastic fervor.

No. LXI.

Is also no bad specimen of the like kind from the same Villa, where, indeed, we almost lived; and although less carefully executed, it gives what we are seeking, that sort of action which shakes every part of the body, while the sod resounds with the strokes of beating feet in full motion.









EXPRESSION OF GRIEF.

No. LXII.

Having touched a considerable part of that important branch of the studies of the ancients' *motion*, as far as relates to a certain class of compositions, we will now proceed to a few specimens of grave history, and here also the Villa Albani will still furnish us with examples.

Whatever the antiquarians may say, our first specimen I conceive should represent the decent reluctance of a young spouse at quitting her friends and parents—the composition, I think, speaks for itself. The expostulation of the mother with the youth that carries the hymeneal torch—the encouragement the bride receives from her confidants—the soft amorous genii reposing on her knees, inspiring tenderness—the Cupid and Psyche ornamenting her throne, united with the peremptory air of the chief agent with the hymeneal torch, all conspire to tell a very obvious tale. The draperies all correspond, and all indicate composure—the gate of the temple tells the rest.

No. LXIII.

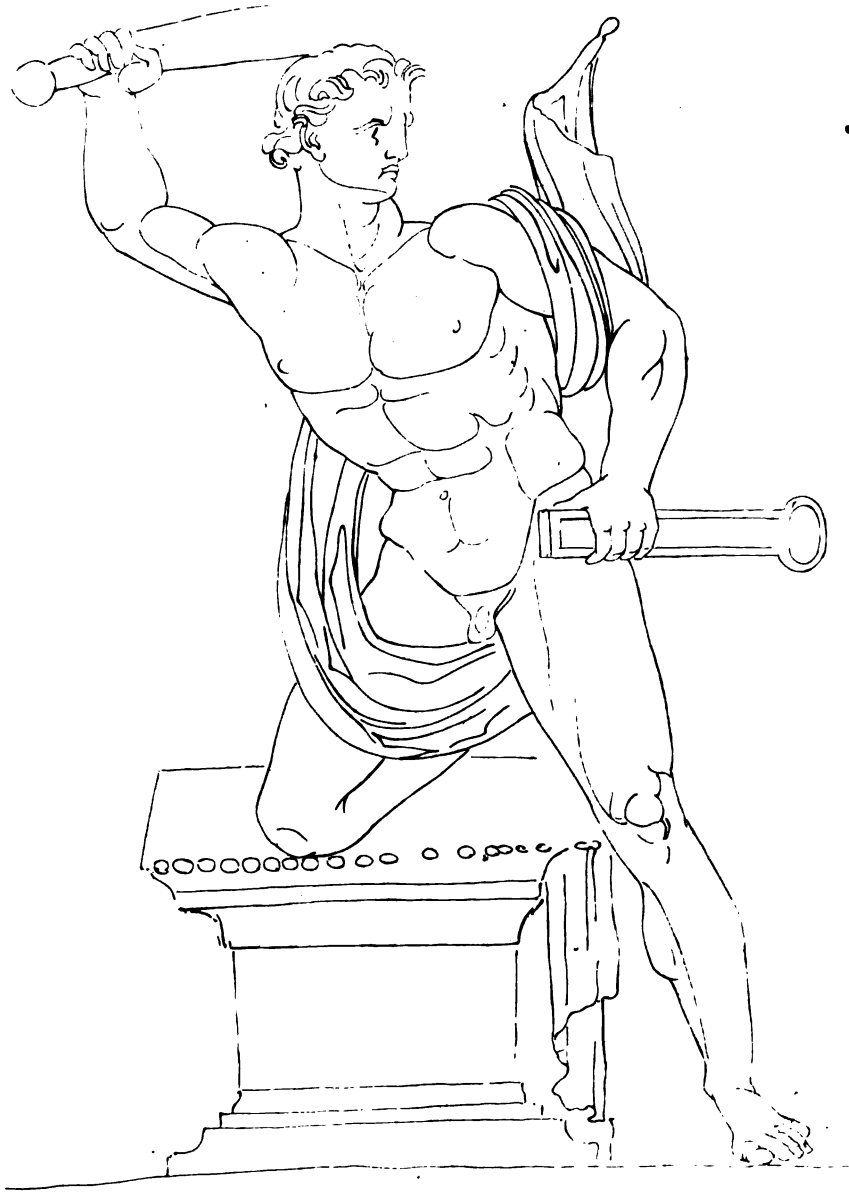
Represents the grief produced by the death of some Heroine, whom *Winkleman* decides to be *Alcestes*, and to his decision, as an antiquarian of deep research, we must, I suppose, conform ; a very bad sketch of this bas-relief will be found at page 86 of his *Monumenti-Inediti* : this I copied from an outline by *Deare*, and nothing can offer a finer model to the young and old student (for at all ages we are still students*) than this elaborate composition.

In these two subjects we see how differently they treated serious intent interest and absolute grief.

* See Michael Angelo in the go-cart, with the motto *Anch'ora imparo*.







HEROIC ACTION.

No. LXIV.

We have here a wounded hero falling to the ground, yet covering himself with a shield, and in his last moments preparing to draw his robe over his head. On this subject we could find abundance of examples among the antique pastes and gems, but few where it is better expressed; it was therefore selected from that fine collection at the Albani Villa by Robinson.

No. LXV.

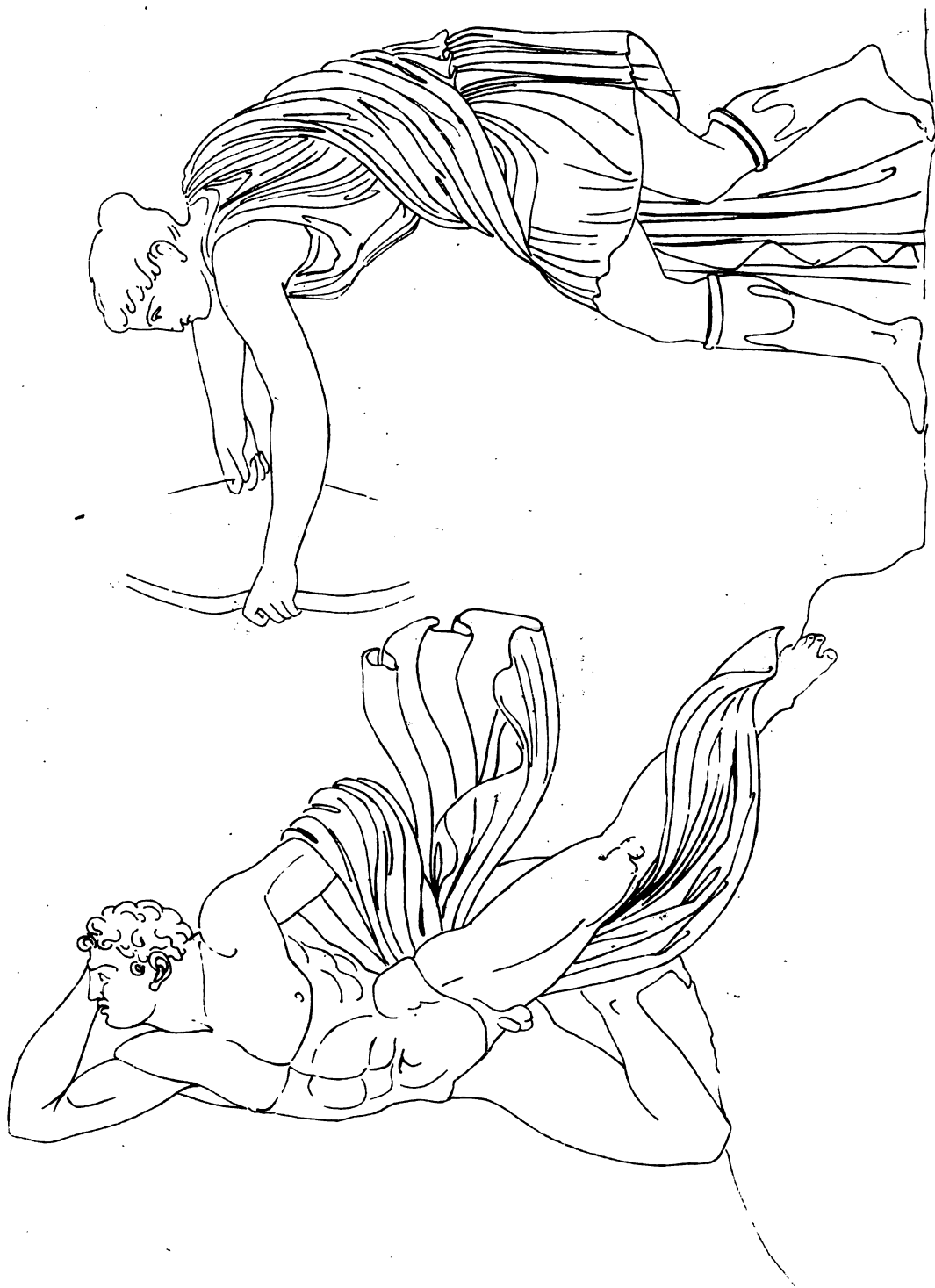
Is another noble character guarding the altar of his country, or taking its protection; the action of his drapery shews the act to be rapid, and implies its being almost instantaneous; this also is from that fertile source of the art in all its refinements, the Albani Villa, by Robinson.

No. LXVI.

Exhibits *Diana* destroying one of the sons of Niobe, a finer expression of pain cannot well be imagined; the action of Laocoon is not superior, perhaps it gave the hint. The outline was copied from one by Mr. Woodford, whose drawings of this kind were very extensive, and I hope will one day be collected, and given to the world.

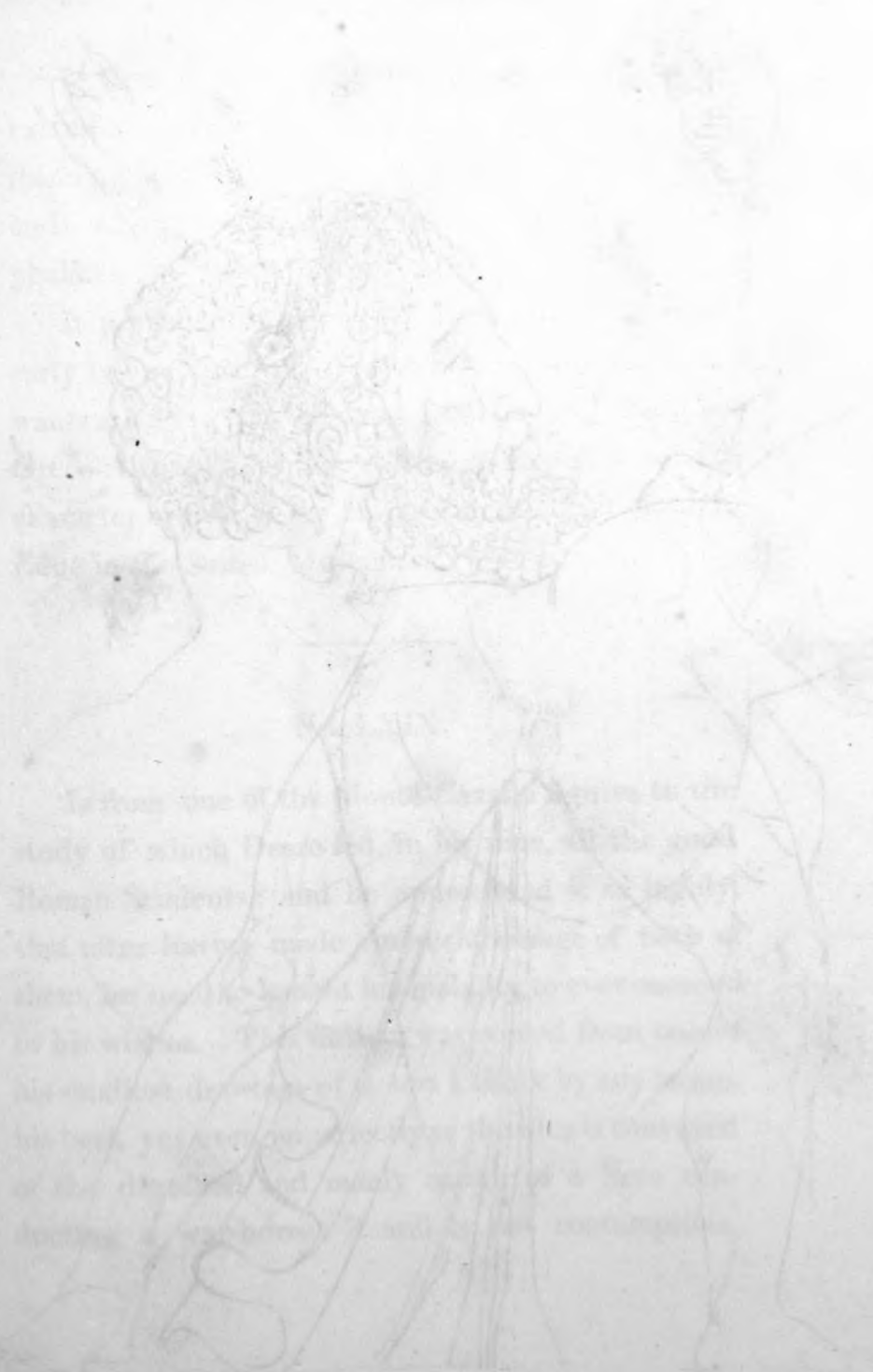
No. LXVII.

I judge also to be his by the style, from a basso-relievo (where the figures are six feet high) at the Albani Villa. Compare the action of the horse, supposed to be retained by a bridle in the left hand of the warrior, with the battle-axe. The fluttering of the drapery is striking contrasted with that of the fallen figure, whose fear of the stroke is well expressed in the lifted left leg, and hand holding the drapery. Whence it came I do not know, but it is certainly of the school of the Athenian marbles; the intention is one and entire, and thus it was the great artists thought and executed their thoughts.











No. LXVIII.

Is, from a careless sketch by Deare, a magnificent example of Heroic action, a Hercules truly commanding, which tells us, that full of dignity, strength, and valour, he is calmly destroying the Stymphalides.

It probably, by the woolly hair, came from that early but sublime school, which to the present hour wants a name; I have sometimes thought it might be Greco-African, from the arms used, as well as mixed character of heads: we have examples of it of high value in the British Museum.

No. LXIX.

Is from one of the Monte-Cavallo figures to the study of which Deare led, in his time, all the good Roman Students; and he appreciated it so highly, that after having made *various drawings* of both of them, he used to lament his inability to ever succeed to his wishes. This outline was copied from one of his smallest drawings of it, not I think by any means his best, yet even imperfectly as the idea is conveyed of the dignified and manly action of a hero conducting a war-horse; it still is not contemptible,

and may be of use to the amateur as well as student, who wishes to enrich his memory with lofty ideas and actions, fit to generate combinations of general utility. This figure, of which a tolerably good copy is now before the country in Hyde Park, is one of those that does not usually make a strong impression at first even on men who have deeply considered the art; but it has the merit of influencing the mind the more it is studied, even by the best artists, like the higher species of poetry, when once the impression is made it is lasting.

No. LXX.

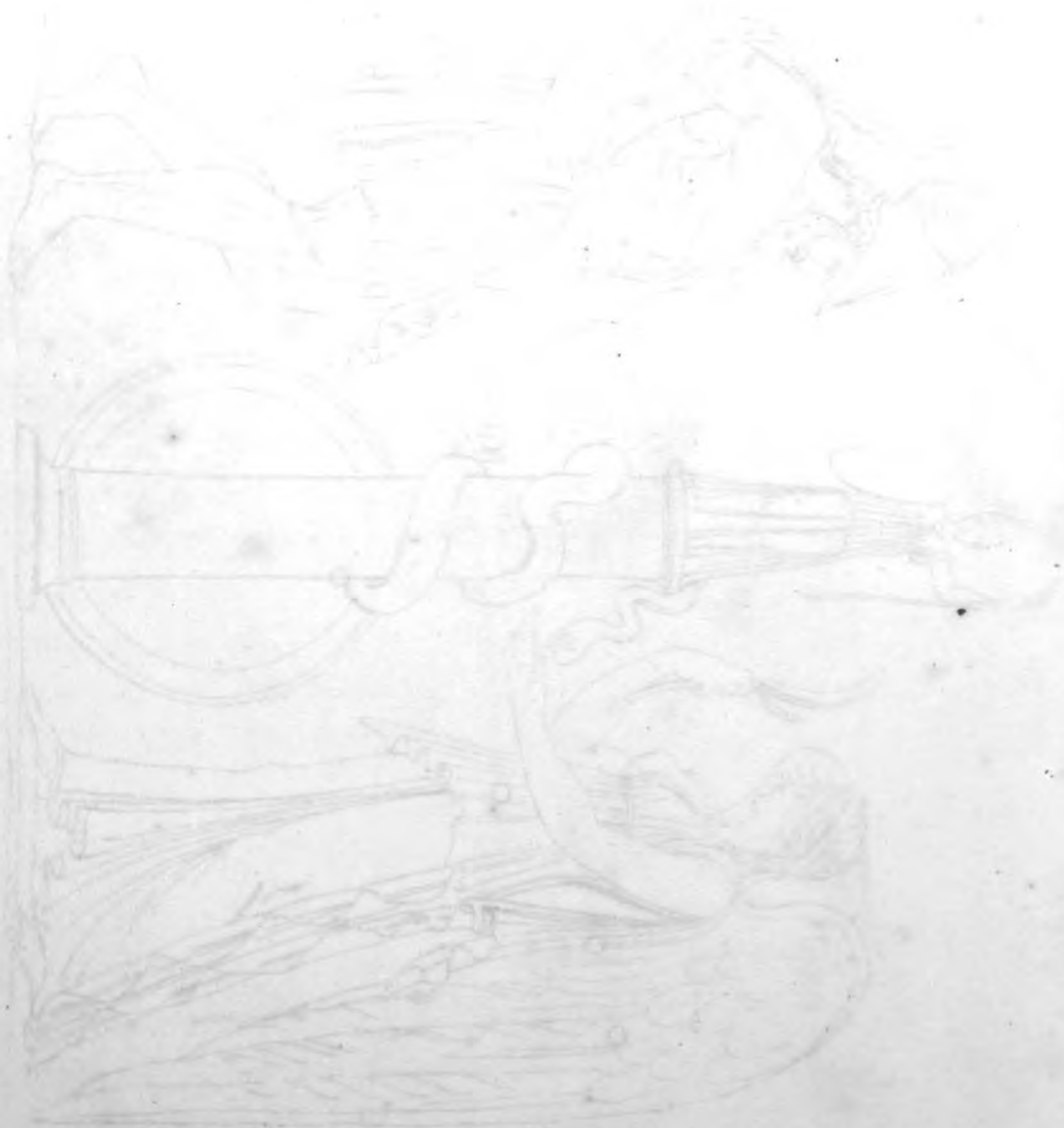
Is from one of the heads, by Deare, and was the result of infinite attention to the expression and character of energy; not a line of the hair but what was studied, or a feature whose contour was not repeatedly gone over in various studies, and I think we may here witness manly vigour and heroic resolution on an enlarged scale.

No. LXXI.

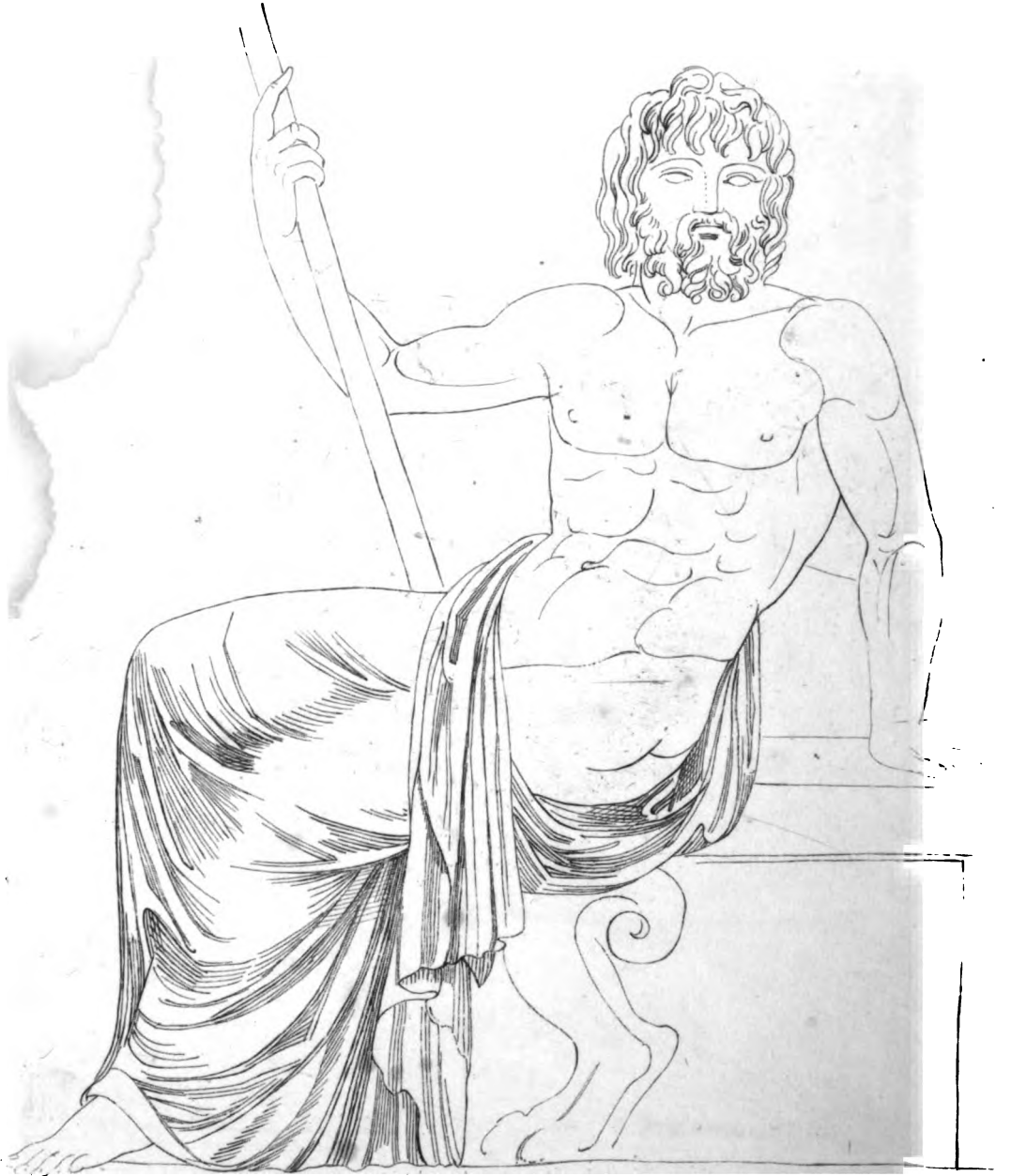
Another view of the same head, by Deare.











No. LXXII.

And first we propose the Philoctetes and Hygeia of the Albani Villa, as a thing well known, it having been commentated on by the laborious Winkelman, as it is in the very early Greek style, and shews how soon they turned their thoughts towards dignity and grandeur. The lines are hard, decided, and dry ; but even the wing of Hygeia and the flowing mane of the hero's crest ; his hair as well as beard, shew that they intended by long inflexible lines to produce solemnity, and so far understood their effects in this wonderful art, when thought made a part of it. I wish the drawing had been better. Veneration, piety and respect is marked by the action of the hero ; what he offers is a mystery ; perhaps he sought to touch the serpent of Esculapius, we see that his shield is dedicated to the Temple of Minerva, as often seen on funereal vases.

The style is of the school of Ægina.

No. LXXIII.

Was also from the Albani Villa, and is no bad exemplification of what we have before advanced : we see here a decided sovereign without diadem or

robes; his greatness arises from his composure—it is a mere sketch.

No. LXXIV.

A valuable example of drapery, from a study by Deare, from the Villa Aldobrandini, where this statue was found as large as life. The arms being ill-restored, by the moderns, he neglected. Probably it may have been the statue of an empress: I think it illustrates our position as far as decided lines can effect it.

No. LXXV.

From another statue in the same Villa of the same size; the arms also here were restorations, and injure instead of helping the intention; the drapery alone must be looked to.

No. LXXVI.

One of the Caryatides of the Borghese Villa; the restored parts are marked, and the whole possesses, *great dignity*, acquired by means the most simple, yet the most exquisitely finished.











No. LXXVII.

Is a copy from Deare's drawing, after that precious bronze antique the Minerva of the Villa Albani, about a foot high, all entire except the arms and small Medusa's head on the breast plate—an invaluable relic of antiquity, comprising a whole system of grandeur of composition within itself, sufficient to revive the arts if all other models were lost as far as the representation of dignified importance is concerned. I will remember that my friend Deare drew it with the greatest attention and zeal, and it deserved a better copyer; but such as it is, I offer it at the end of this collection, as a Minerva that will stand in competition with any hitherto discovered. That of the Florence Gallery, in hammered bronze, as large as life, is more severe in point of antique simplicity; that small silver one from Syracuse, sent to England, of which I possess the only copy extant, was richer in the variety of its folds; and that other small one at Florence, converted into an Hygeia, of which Mr. Chantry has the mould, has perhaps more grace; but this fine thing determines the medium, and extinguishes at once all competition among bronzes. In Mr. Knight's invaluable collections there are also some very fine bronze Minervas, and

all are well worth studying, as being a creation that the Ancients exhausted themselves in : as a tail-piece, I add an outline from one of only three inches high, in my own possession, found at Palistrina, presented to me by Mr. Deare, as being a colossal statue in miniature.

Thus, I have endeavoured to set this publication in its proper light, both as a work to form the taste of the gentleman, and at the same time to serve as a guide to the young artist who aims at superior excellence. When abler men come forward with better executed studies, from this or any other school, it will be soon eclipsed ; but I trust its intentions and example will be remembered with approbation and with candour.

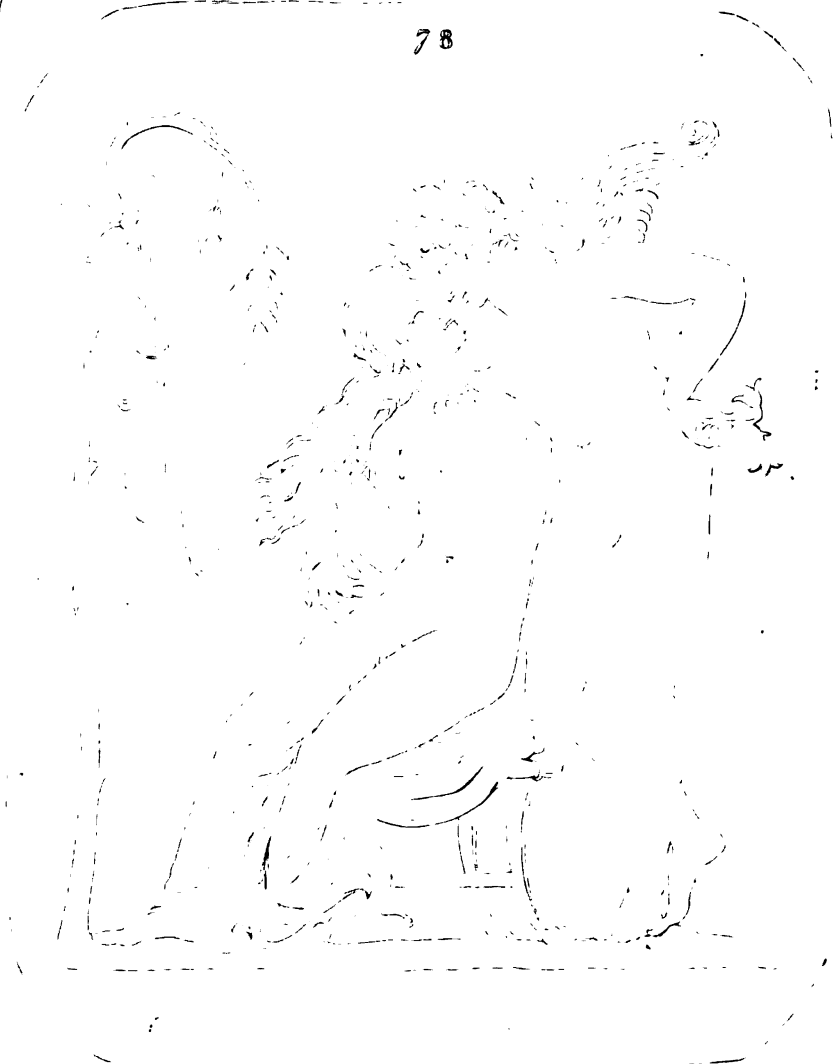
APPENDIX.

The four following plates, from compositions by the author, outlined by *Blake*, are given as an exemplification of the principles laid down on the *Thoughts on Outline*, and in the work ; that of lines flowing towards lines so as to produce a harmony by confining the eye to the object.

No. 1. Is from the first scene of the comedy of the *Clouds of Aristophanes*, intended as a specimen of the proper mode of embellishing the classics.

Nos. 2. and 3. of Cupid and Psyche, are from designs made at the request of the celebrated *Pickler*, of Rome, in 1789, for two cameos in imitation of the Antique, and in which the mode of composition of the Greeks was aimed at : one of them represents the sufferings from the passion of love, the other their conjugal union.

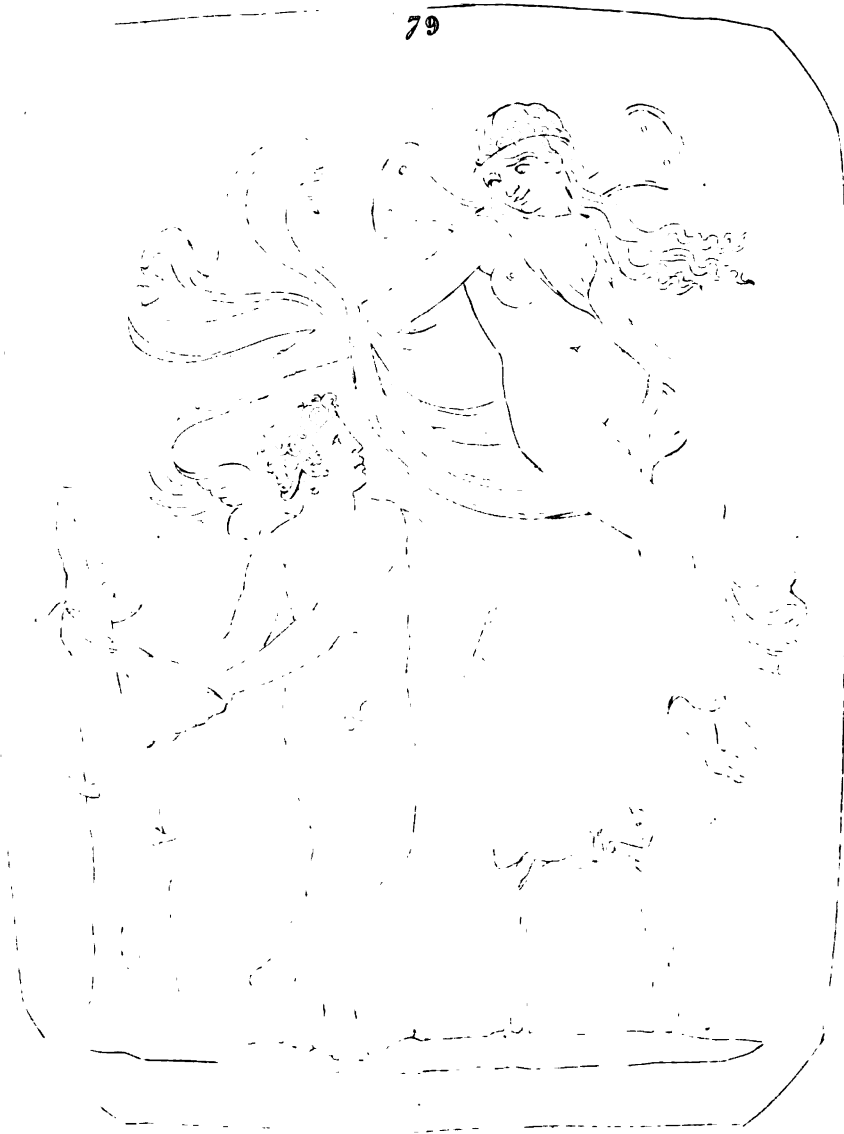
No. 4. The Bath, with Innocence protected, was for the same purpose.



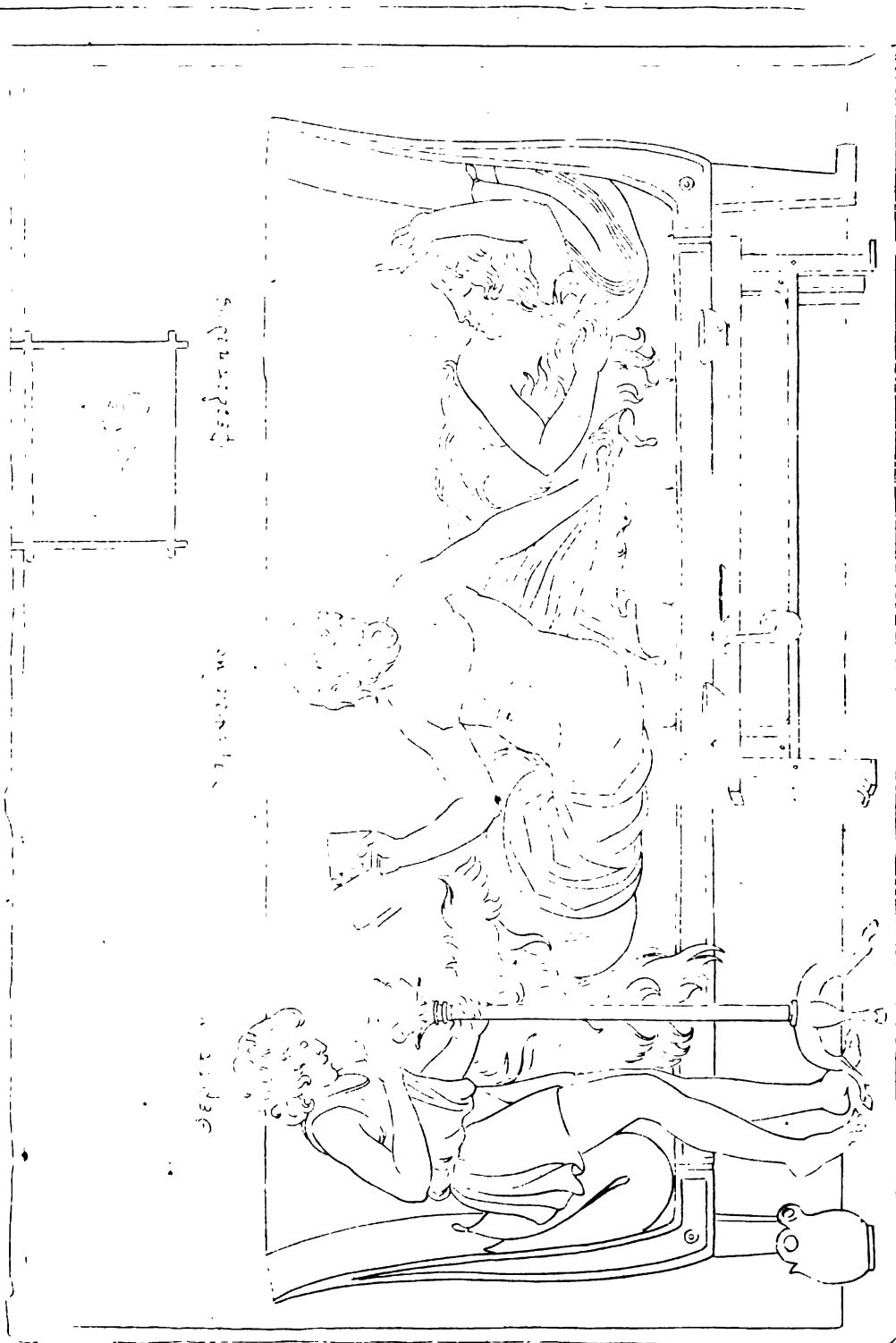
From an original. Invention by J. M. W. Turner. Taken as he has seen. Nov 8 1794

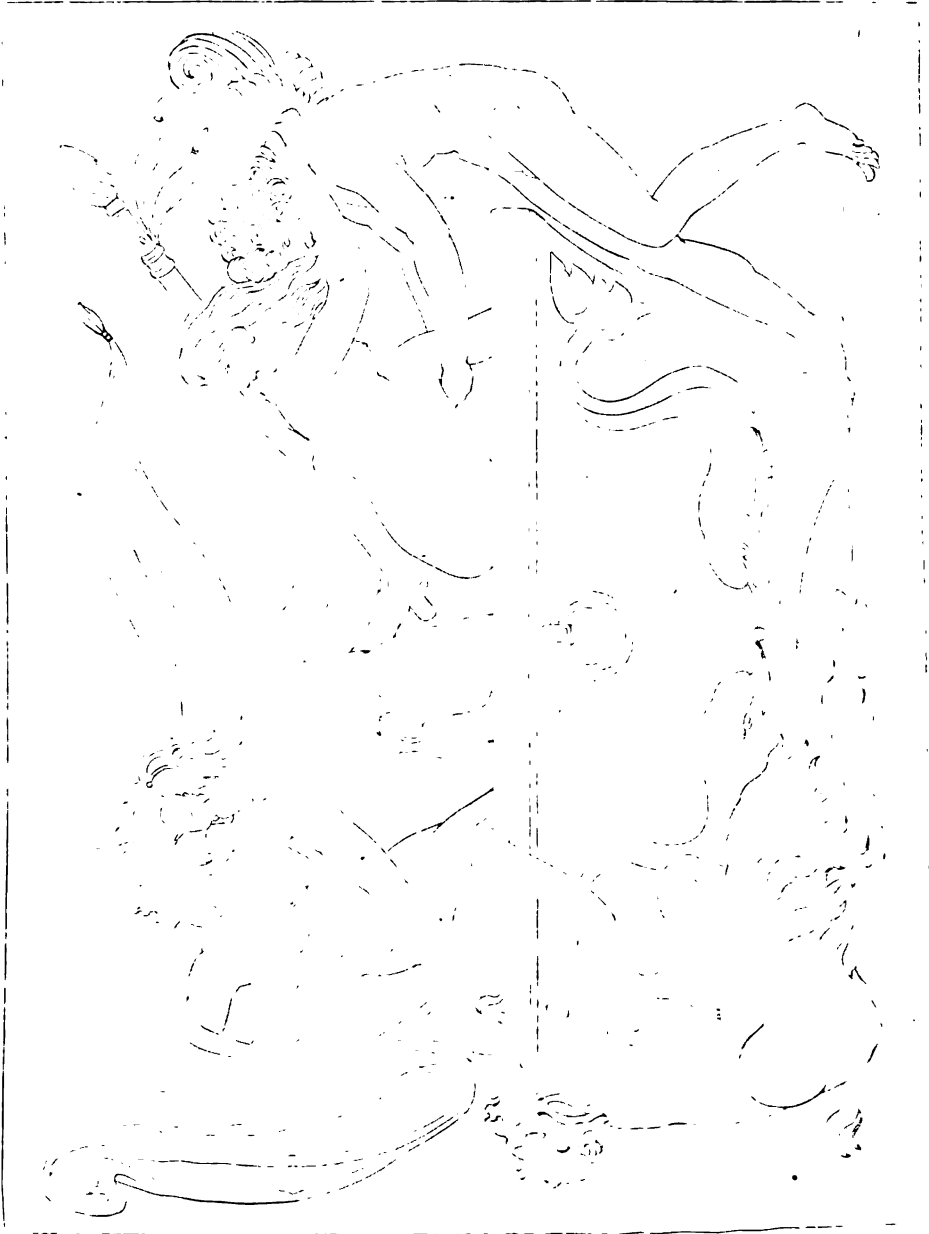
THE CONQUEST OF CUPID

79



Original Invention by G. Kneller Esq. by W. Blake Published as the Act directs Nov 5 1794





Handwritten text, possibly a signature or note, located to the right of the drawing.

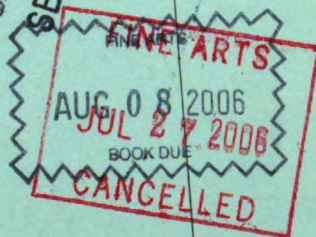
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